

BEATIN' RHYTHM

U.K. LABEL NORTHERN SOUL

Gramophone Co. Ltd. - All rights of the Manufacturer and of the owner of the recorded work reserved.

Parlophone

DEMONSTRATION RECORD NOT FOR SALE

7XCE 18870 45
© 1966

(7.4.66)

YOU'RE ABSOLUTELY RIGHT (2.31)
(Simpson—Ashford—Armstrong)
STEVE ALDO
Accompaniment directed by Sam Fonteyn

Shorted public performance, broadcasting and copying

R 542

PE INTERNATIONAL

1-45 1287-B
LUDIX MUSIC

HAND IT OVER
(Robert Mosley)
CHUCK JACKSON
A Wand, U.S.A., Recording

Capitol Records - All rights of the Manufacturer and of the owner of the recorded work reserved.

Capitol

DEMONSTRATION RECORD NOT FOR SALE

15455
© 1966

(22.7.66)

DR. LOVE (2.25)
(Nick Caldwell)
BOBBY SHEEN
Arranged: Gene Page
Producer: Al de Lury

Gramophone Co. Ltd. - All rights of the Manufacturer and of the owner of the recorded work reserved.

Parlophone

DEMONSTRATION RECORD NOT FOR SALE

7XCE 18870 45
© 1966

(29.10.66)

THE DRIFTER
(Feldman—Goldstein—Gottlieb)
RAY POLLARD
Arranged and Conducted by Arnold Beland
Producer: Gerry Brannan

Atlantic Records - All rights of the Manufacturer and of the owner of the recorded work reserved.

ATLANTIC

DEMONSTRATION RECORD NOT FOR SALE

45 RT 1
© 1966

SLIPPING AROUND
(Penn/Oldham)
ART FREEMAN
A Fame Recording

Philips Records - All rights of the Manufacturer and of the owner of the recorded work reserved.

PHILIPS

6006 030 45
MONO
A

YOU'VE GOT ME WHERE YOU WANT ME
(Larry Santos)
JOHN FORD
With accompaniment directed by Keith Roberts

Gramophone Co. Ltd. - All rights of the Manufacturer and of the owner of the recorded work reserved.

Columbia

DEMONSTRATION RECORD NOT FOR SALE

7XCA 28806 45
© 1966

(2.2.67)

AIN'T NO SOUL (IN THESE OLD SHOES) (2.20)
(O. Levine—A. Ravnick)
MAJOR LANCE
Arranged and Conducted by Herb Bernstein
Producer: Ted Cooper

Mercury Records - All rights of the Manufacturer and of the owner of the recorded work reserved.

Mercury

DEMONSTRATION RECORD NOT FOR SALE

544
© 1966

(7.1.66)

YOU'RE GONNA LOVE MY BABY
(McNair—Miller—Parkinson)
BARBARA MCNAIR
Producer: Berry Gordy, Jr.

BEATIN' RHYTHM

c/o

PETE SMITH,

29 HORNTYE ROAD,

ST. LEONARDS ON SEA,

EAST SUSSEX

TN37 6RT.

Tel: 0424 445734



ISSUE 2

NOVEMBER 1989

Hello,

Welcome to issue 2 of Beatin' Rhythm. Many thanks to everyone who made issue 1 such a success, I managed to shift three times the amount that I'd estimated. Unfortunately, I'm no longer allowed to use the office photocopier and the quotes I got from various printers were so outrageous that I don't know if I'm going to be able to keep the mag going unless I suddenly come into a) a lot of money or b) my own personal photocopier! If anyone reading this has easy access to a copier, your help is desperately needed!

Anyway, enough of the doom and gloom, this is a cracking issue even if I do say so myself, with a good variety of articles and subjects, plus of course all the usual features and rare records. The price of the mag will now definately be £1.50, but that will include postage. To anyone who is intending buying the mag wholesale, I'm afraid I'm going to have to ask you to pay towards the postage this time - sorry.

A few thanks to various people and then it's on with the mag. Thanks to Record Collector for the mention, and to Pat Brady for a nice write-up in Echoes. Many thanks to everyone who sent in pics of rarities, I hope I'm not forgetting anyone but cheers to Graham Coates, Eric Phillips, Mick Smith, Adam Charles, Gaz Keen and Tom Howard. Next issue available in February I should think, your welcome to pay now rather than wait for the ads to appear.

Anyone with any comments, articles or rarities for printing please write.

All the best,

Pete

ILLUSTRATION CREDITS

ERIC PHILLIPS Chuck Jackson, Art Freeman, Lou Lawton, Chapter Five.

MICK SMITH Cajun Hart, Lynne Randell, Shane Martin, Bettye Swan, Chapter Five, Sapphires (demo), Spinners, Eddie Holland, Tony Middleton.

ADAM CHARLES Samantha Jones, April Stevens

NICK MARSHALL Darrell Banks (London), Jon Ford.

GENE ROBERTSON Brian Poole, Casinos, Virgil Murray, Sonnettes, New Yorkers, Climates.

GRAHAM COATES All Cameo Parkway issues and demos.

PETE SMITH Gene Latter, Guy Darrell, Andre Brasseur, Buckingham, Dennis D'Ell, Brian Poole, Darrell Banks (Stateside), Delaney Bramlett, Tony Simon, Bobbi Lynn, Sue Lynne, Ben Brown, Lesley Dawson, Elkie Brooks, Newbeats, Timebox, Little Eva, Walter Jackson, Patrice Holloway, Bobby McLure, Drifters, Sapphires, Marvelows, Ike & Tina Turner, Impressions.

TOM HOWARD Spinners, Marv Johnson, Eddie Holland, Temptations, Blinky & Edwin Starr

Anyone requiring extra copies of this magazine for shops etc., wholesale price is ten issues for £11 plus £1.25 postage per ten copies, money upfront.



CBS RECORDS

Featured label of this issue is CBS, the UK outlet for the US Columbia label. Confusingly, the Columbia label in the UK was owned by EMI, but it didn't issue material from US Columbia, only subsidiary labels such as Okeh and Epic, whereas CBS issued material from the main Columbia label and another of its subsidiary labels, Date. Both labels also issued home grown product too. There are over fifty collectable records on CBS to keep UK buffs happy, including one of the top five UK rarities in the shape of Chapter Five's brilliant You Can't Mean It. There are two different numbering systems used for the CBS singles. The first uses the prefix 20 followed by four digits, the second, which came into use in late 1967, simply drops the 20 prefix.

Beginning with a very well known record, Guy Darrell's I've Been Hurt, a flop on its CBS release but a big UK chart hit when reissued on Santa Ponsa in 1973 due to 'demand'. A very average pop record, very similar to Ray Whitley's original, and relatively inexpensive at £5 or £6.

Billy Joe Royal's Hearts Desire is another blue eyed effort, released in 1967 in competition with a rival version by Lou South on Capitol. This single was bootlegged in 1973 on the Out Of The Past label to supply the demand created through regular plays at the Torch and although it possesses the required beat, a recent listen will probably leave you thinking the same as I did - it's a very dated, run of the mill oldie. Still in-demand on the collecting scene, this would set you back around £20. Royal had several singles issued here on CBS, the most successful of which was Hush (covered by rock band Deep Purple as their first single) but his only other item of interest would probably be another CBS dancer entitled Yo-Yo, worth around a fiver.

Several of the Northern sounds on CBS are by white pop artists. No-one could be further removed from soul music than 50's balladeer Joan Regan, but her Don't Talk To Me About Love became fairly popular in 1978. This record makes Muriel Day sound like Billie Holliday, a truly dreadful record but worth £15 to £20 if you're daft enough to pay it. She also has another dancer on CBS entitled No One Beside You/A Love So Fine but I'm yet to hear this one (can't wait!) Joan Regan was last spotted in cabaret in Torquay signing copies of Don't Talk To Me About Love.

However, not all pop soul records are bad. Former lead singer of the beat group the Honeycombs (Have I The Right etc.) Dennis Dalzeal shortened his name to Dennis D'Ell and recorded a Van McCoy number, It Breaks My Heart. An extremely dodgy vocal performance and lacklustre production, it did nothing until an enterprising young DJ flipped it over to discover an absolutely storming version of Little Anthony's Better Use Your Head. Of all the versions of this song, this one is probably second to the original and certainly the best dancer, and it's definitely the rarest, worth £30+ on issue, £50 on demo. For me personally, this record brings back memories of Mr.M's at Wigan where it used to pack the floor, but in all honesty I've never heard it played anywhere else.

Backtracking a little now, and late 65 I should think for Cassius Clays' only attempt at chart glory, I'm The Greatest. This novelty record built around the great boxers' catchphrase was backed with a version of Ben E. King's standard Stand By Me, and Clay turns in a very credible vocal performance but it's certainly not the all-time classic that some people, Dave Godin included, would suggest. Pay up to £10 for this one.

If you bought the first issue of this magazine you'll probably remember me raving on about Chapter Five's storming version of One In A Million. Well this time it's their other, better known single, You Can't Mean It, the B side of Anything That You Do, released in November 1966. You can read

the full Chapter Five story elsewhere in this issue, but I'll just say that this is without a doubt the best UK produced Northern Soul record ever, containing every ingredient one could wish for in a dancer. I once turned down a copy of this with no centre for £18 way back in 1978, but if the rumours are to be believed, a copy recently sold for £150. I don't think it's worth anything like that, but now that the £100 barrier has been broken I can only see the value increasing. Ridiculous isn't it?

The brilliant Van McCoy produced Help Me by the Spellbinders made it's UK debut on CBS, as did it's follow up Chain Reaction, although they were eventually coupled for a reissue on Direction which stayed on catalogue until 1974. Both CBS singles go for around £12, with the Direction release selling for £5.

Back to the big money records and Liz Christian's Suddenly (You Found Love), a laid back dancer with smooth vocals but nothing out of the ordinary. The US Columbia release is also quite scarce, but the UK issue sells for up to £30. I think Liz must have been a British artist as her only other single, Call My Name (same as James Royal?) was issued over here on Spark.

Talking of James Royal, this guy seems to have recorded for half a dozen UK labels without success. His best known track is a cover of Jackie Wilson's I've Lost You which sells for £8, but he also recorded the original version of the Dee Dee Phillips Evolution single Hey Little Girl, worth around £10. His version of A Woman Called Sorrow on Carnaby is diabolical, so avoid that!

Next one is Andre Brasseur, apparently a Belgian organist recording on the Palette label (who did themselves have a UK label at one time), and his popular instrumental stomper The Kid, which has been packing dance floors for nigh on 20 years now. As the story goes, The Kid is actually entitled Holiday (the name of the B side) but something went wrong at the pressing plant and the labels ended up on the wrong sides of the record. Issued twice in the UK, second issues differing in that they do not have the 20 prefix, you can expect to pay about a fiver for each. This was also bootlegged on US Congress.

Back to the British recordings and here's a batch of flop singles from the 60's which were saved from obscurity by the Northern scene. Firstly the Applejacks, attempting to match their previous successes on Decca with a version of the Impressions You've Been Cheating, worth up to £6. Then there's Kenny Bernard, possibly the flattest singer of all time with a dreadful record entitled Pity My Feet. Okay, so it's rare and it's been around a long time, but it's equally as bad as the undescribably bad What Love Brings on Pye. However, it still sells for around £20. I'll say one thing for Kenny Bernard though, his version of Ain't No Soul on Pye is actually my favourite version of the song, kicking Major Lance into touch. Which brings me nicely onto the next record, Scottish band the Beatstalkers and their version of Ain't No Soul. Another B side, this is their rarest release but the version is poor with overpronounced Scottish vocals. All of the Beatstalkers' 45's are collectable, When I'm Five and Everything Is You in particular as they were both written by the then little known David Bowie, but their best material is their Moddish Decca stuff. Another UK beat group were the Bunch, this band have a single entitled You Can't Do This on CBS which is a decent pop dancer. Not sure if





this has ever been played so I'm not sure of the value but I wouldn't have thought it would be more than £5.

Gene Latter is well known on the scene mainly for his Spark release Sign On The Dotted Line but his best - if you can call it that - single is Funny Face Girl. This got a few spins in 1978 via Keith Minshull and sells for £5 or £6. Listen out for those excruciating lyrics. His most collectable single is on Decca, a cover of the Rolling Stones' Mother's Little Helper, recently reissued on a Bam Caruso compilation. The above CBS release was produced by Donnie Elbert, in fact the official A side was Elbert's own Little Piece Of Leather. Elbert cut a version of the Temptations' Get Ready on CBS, worth around £5.



Many people consider Bettye Swan's Make Me Yours to be one of the finest soul records ever made. Not me, I can't think of any redeeming features that the record has and would probably run in at no.1000 in my top 1000 - but what do I know. It sells for £15.

Back to the good stuff now though and a real biggie in the shape of the fabulous Stranger In My Arms by the then 17 year old Australian girl Lynn Randell. First coming to notice in the late Torch period and making a revival at mid-period Wigan (even though it had been pressed twice by then), what is there to say about this record that hasn't already been said? I just wish someone could translate the lyrics on the chorus for me though. Frightening to think how much this record is worth now, I should think £60 or £70 on issue, £100 on demo, though there are probably more demos around than issues. I've also seen an Australian copy of the record with a triangle centre, and there's also a 4-track Aussie EP with picture cover.



The Spiral Starecase were an American pop group who had three singles issued over here on CBS, all collectable. Firstly a cover of the Drifters' Baby What I Mean, then the dancing No One For Me To Turn To, both worth £10-£12, and finally their best known track More Today Than Yesterday, which was a very big sound in the 70's, worth around £15.



On a par with Lynne Randell as far as rarity value goes is Shane Martin's magnificent I Need You, one of the most atmospheric Northern Soul records ever made. Written by the prolific Jim Webb, who's own version, also on CBS, is excellent, this is dance floor perfection with an ultra dramatic production and anguished vocals from Shane Martin, who I think is a white Canadian singer. The other side, You're So Young, is also very good but the lyrics are a little on the depressing side, nevertheless, a fine double sider. I wonder where Richard Searling got his copy with the words Property Of BBC Record Library stamped on it? You'd probably have to sell your

Granny to get a copy of this but I should say that the same values apply to this record as they do Lynne Randell, give or take a tenner.

The Buckingham's were a very successful American act in their own country in the mid-60's but none of their UK releases made any impact. From a soulful point of view they carry no credibility but their 1967 single Don't You Care became popular on the scene in 1978 even though it was simple to pick up on US Columbia. Not so easy on UK though, £8 on issue £12 on demo. Another of their singles, Hey Baby (They're Playing Our Song) was also played at around the same time but this is just a horrible pop record.

Anyway, time to wind up this look at the CBS label with a few odds and ends. Firstly, what I believe to be an as yet unknown record by former Tremeloes leader Brian Poole entitled Just How Loud. Apparently a cover of Joanne Morgan's MGM release, there's no trace of soul here but it's quite a nice mid to uptempo dancer and you never know, maybe one to look out for. A few notables which I haven't mentioned up to now are as follows; Eydie Gorme's Everybody Go Home, a nice ender-type release from the Bossa Nova lady; the ever popular Soul Time by Shirley Ellis; Curtis Lee & The KCP's frantic dancer Everybody's Goin' Wild; a couple of items from US Date with the Glories' I Stand Accused and Peaches & Herb's I Need Your Love So Desperately, the latter of which was issued with a special 'Soul Sounds' logo on it's centre; the Gypsies' classic Jerk It, and finally another UK cover version with the Fourmost's version of Apples Peaches Pumpkin Pie. All of the above are in the £5 to £10 bracket.

Well I hope you've enjoyed this piece, there's certainly a good mixture of styles and sounds there and of course some of the rarest of all UK items. I'm writing this a long time before photocopying the labels so I'll apologise in advance for the quality of the orange label records which I've an idea will be a bitch to copy.



CBS SOUL SINGLES DISCOGRAPHY

202057	Dave Walton	Love ain't what it used to be/Tell me a lie
202082	Guy Darrell	I've been hurt/Blessed
202082	Billy Joe Royal	Hearts desire/Everybody's gotta cry
202100	Joan Regan	Don't talk to me about love/I'm no toy
202190	Cassius Clay	Stand by me/I am the greatest
202395	Chapter Five	You can't mean it/Anything you do
202435	Spellbinders	Help me/Danny boy
202455	Lee Tomlin	Sweet sweet lovin'/Save me
202468	Aretha Franklin	Cry like a baby/Swanee
202470	Eydie Gorme	Everybody go home/The message
	(The above also released as CBS AAG 170, 1963)	
202483	Gene Latter	Something inside of me died/Don't go
202509	Peaches & Herb	We're in this thing together/Let's fall in love
202511	Bobby Bennett	Just say goodbye/She believes in me
202520	Liz Christian	Suddenly (you find love)/Make it work out
202547	Mattie Moultrie	That's how strong my love is/Saddest story ever told
202548	Billy Joe Royal	Yo-yo/We tried
202557	Andre Brasseur	The kid/Holiday
202605	Dennis D'Ell	Better use your head/It breaks my heart
202606	Shirley Ellis	Soul time/Waitin'
202615	Applejacks	You've been cheating/Love was in my eyes
202622	Spellbinders	Chain reaction/Do you
2640	Buckinghams	Don't you care/Why don't you love me
2657	Joan Regan	No one beside you/A love so fine
2696	Chapter Five	One in a million/Hey hey (demo copies only?)
2717	Curtis Lee & KCP's	Everybody's goin' wild/Get my bag
2735	Big Maybelle	I can't wait no longer/Turn the world around
2732	Beatstalkers	Ain't no soul/My one chance to make it
2736	Glories	I stand accused/Wish
2777	Chantelles	The man I love/Blue moon
2785	Gypsies	Jerk it/Diamonds rubies gold and flames
2807	Donnie Elbert	Get ready/Along came pride
2817	Shirley Ellis	Sugar let's shing-a-ling/Hey lonely is lonely
2843	Gene Latter	Funny face girl/A little piece of leather
2847	Lynne Randell	Stranger in my arms/Ciao baby
2866	Peaches & Herb	I need your love so desperately/For your love
2926	Big Maybelle	Mama (he treats your daughter mean)/Keep that man
2936	Kenny Bernard	Pity my feet/Somebody
2942	Bettye Swan	Make me yours/I will not cry
	(Demo copies of the above came in a picture sleeve)	
3005	Brian Poole	Just how loud/The other side of the sky
3067	Executives	I'll always love you/Gaza strip
3239	Nina Shaw	Woven in my soul/Love so fine
3401	Detours	Whole lotta lovin'/Pieces of you
3436	Robert John	If you don't want my love/Don't
3450	James Royal	Hey little girl/Through the love
3507	Spiral Starecase	Baby what I mean/Makin' your mind up
3672	Jim Webb	I need you/I got it hid
3814	Fourmost	Apples peaches pumpkin pie/I couldn't spell
3874	Sue & Sunny	Little red book/The show must go on
3894	Shane Martin	I need you/You're so young
3913	Detours	Run to me/Hangin' on
4123	Kate	Shout it/Sweet little thing
4187	Spiral Starecase	More today than yesterday/Broken hearted man
4463	James Royal	I've lost you/Send out love
4524	Spiral Starecase	No one for me to turn to/Sweet little thing
7180	Patti Austin	Are we ready for love/Now that I know what love is
1659	Ronnie Dyson	Point of no return/Just don't want to be lonely

Also released: Earl Okin - Stop and become aware (original version of Helen Shapiro on Columbia I guess). There must be many other CBS Northern sounds so please send in your additions for issue 3.

THE RAREST U.K. NORTHERN SOUL SINGLE???

Darrell Banks died in 1970 at the age of 32, shot in a gun duel with a policeman who had been having an affair with his girlfriend. It was just one of the many violent deaths in America. It robbed soul music of one of its best writers and singers.



Born in Buffalo, New York, in 1938, Banks won his first recording contract with Revilot in Detroit and broke the r & b charts open with Open The Door To Your Heart, backed with the popular Northern Soul classic Our Love (Is In The Pocket). At the time he was singing part time with the Daddy B. Combo and working daytime as a cement finisher!)

In 1967, Atlantic Records bought the rights to the hit and nine more tracks from Revilot to make up the Darrell Banks Is Here album, released on the subsidiary Atco label. Three years later, Stax subsidiary Volt issued the album Here To Stay, which featured strong versions of Jerry Butler's Only The Strong Survive and Percy Sledge's When A Man Loves A Woman, along with No One Blinder (Than A Man Who Can't See), one of the finest samples ever of the Memphis sound.



In the UK, London Records, presuming for some reason that they held the UK rights to the Revilot label, even though they had never actually issued anything from that source in the past, went ahead and pressed up approximately 300 demo copies of Open The Door To Your Heart, backed once again with Our Love, but noticeably omitting the bracketed part of the title. The London demo bears the date 19-8-66, but no release was forthcoming, the result being that the 300 demo copies pressed have made Darrell Banks' classic one of the five rarest UK soul releases of all time.

Two weeks later, on September 9th 1966, the record did get a release, this time on the Stateside label, which by that time had taken over from London as being the major UK outlet for US produced product. The Stateside demo is a rarity on its own, but even more so because of the mis-spelling of the title: Open The Door Of Your Heart.



Many people quote the London demo of Open The Door To Your Heart as being the rarest UK soul record of all. I wouldn't succumb to that theory (although I won't put my life on the line by saying what I think is the top rarity. However, the London demo is worth £150 minimum, and the Stateside demo must be worth £40 of anyone's money. Incidentally, there are rumours that green & white Stateside demos exist!



DELANEY BRAMLETT - YOU HAVE NO CHOICE
(Vocalion VN 9237)

Delaney Bramlett is best known as half of the Delaney & Bonnie duo who had success on Atlantic in the late 60's with the help of Eric Clapton and friends, but by the looks of it Bramlett was trying to carve out a career as a straight pop singer at the time of this records' release in 1965. Written and produced by our old friend Jackie Deshannon and licensed from GNP Crescendo Records of Hollywood, You Have No Choice first saw action, if I remember correctly, in Mr.M's at Wigan Casino in mid-78, and was very popular at the Birmingham Locarno all-dayers in the same year. Very white but with one of those irresistable thumping pop-stomp rhythms, an unusual double tracked vocal with strong chorus, and a violin/piano backing which never let's up throughout the whole disc, it was tailor made for the late Wigan era. Incidentally, as with a lot of Northern records, the dancer is the B side, the A side being an atrocious version of Brendan Behan's folk song Liverpool Lou. Price wise, this is quite hard to pick up, I bought mine from Keith Minshull last year for £12, though that was the first copy I'd seen in ages. Also look out for another disc by the same artist, not on UK but on GNP again, entitled Guess I Must Be Dreaming. It's a lot more laid back than the above record and although not in the same league, still quite pleasant.



TONY SIMON - GIMME A LITTLE SIGN
(Track 604012)

Track was the label set up by the Who's manager Kit Lambert in 1967, and a very eclectic (look it up!) selection of music was issued on the label including probably the rarest UK release of all time, John's Children's Midsummer Nights Scene, £500 at the last count. The labels main interest to soul collectors comes with the release of several Detroit items from the likes of the Debonairs, Al Kent and the Parliaments. The Tony Simon single was a UK produced cover of the Brenton Wood hit, and having Donnie Elbert to produce it gives the record the right sort of credentials. That's until you actually play it! It begins well, the familiar tune being padded out with a heavier drumbeat, but then come the vocals. It sounds to me like Gerry Marsden on a bad day, and includes what must be the flattest note ever put on record at the end of the first verse. So, buying a record blind doesn't always pay off. Valued at £7 in the reference books but if I knew what it sounded like beforehand I wouldn't have paid £1! Incidentally,





the flip side is a cover of Curtis Mayfield's Never Too Much Love, which sounds as if it's sung by a different vocalist (i.e. someone who can actually sing)

BOBBI LYNN - EARTHQUAKE
(Stateside SS 2088)

I'm sure that this must be known to everyone reading this magazine, having been around on the scene longer than I have, but I'm mentioning it just to prove that these records are out there if you look for them. I got this from a record fair at Tunbridge Wells where there was a guy on a stall with no-one looking at his records, probably because they were all in tatty boxes and sleeves, so I had a look and found Bobbi Lynn for £4, more Stateside's in the shape of the Esquires, Moses & Joshua and the Platters for £1.50 each, and the rare Supremes Shake EP for £2! As for the Bobbi Lynn record, it's slightly poppy but has a brilliant fast beat, nice femme vocals and a really catchy tune, slightly over the top production but all the same, a bit of a classic. Reissued on silver Bell in around 1973 I think.

SUE LYNNE - DON' PITY ME
(RCA Victor 1822)

Certainly the rarest record reviewed in this column to date, this was first played at the Casino in early 78 and went massive almost immediately. It was never pressed or bootlegged and tended to get forgotten by all but UK collectors. In recent years the price has slowly risen, to the point where I turned down £50 for mine at Herne Bay earlier this

year. This is a B side once again, and quite a late production for a UK Northern sound, most of which were churned out during the beat boom beginning in 1964. Still, this 1969 recording still possesses the required ingredients; an ultra catchy chorus which sticks in the brain, a simple rhythm guitar, bass and drums backing with a plentiful supply of trumpet to spice things up a little, all of which go to cover up what is, to be truthful, a pretty inept vocal performance from Sue Lynne (a Scouse lass by all accounts). The chorus is the high point of the record, with the 'Don't Pity Me, Don't Pity Me' hook line repeated several times and backing singers (the Ladybirds?) wailing away in the background, and a kettledrum a la Chapter Five banging away in the background. Produced by Chris Andrews of Yesterday Man fame, and very similar to the production and writing he did for Sandie Shaw a couple of years earlier. As I said, this would now cost £50 or £60, I got mine as part of a swap which ended up costing me something like £1.50!

BEN BROWN - ASK THE LONELY
(Polydor 56198)

Once in a while you stumble across a record which really grabs you and doesn't let go. I've been playing this non-stop for six weeks now and it just gets better! Bought blind at a record fair and, as far as I know, completely unknown, this is a UK produced version of the old Four Tops number, produced in fact by Donnie Elbert again, but unlike the Tony Simon number, this time he gets it right. This is a superb midtempo dancer, kicking off with those shimmering strings, light brass and drums, then in comes





Ben Brown with a really anguished vocal, building up to a climactic chorus, back down to another verse of midtempo, another chorus and then a pleading shout of "Ask Me" before thundering into a middle eight with everything but the kitchen sink thrown in, including more of those wonderful kettledrums. You'll either love or hate Brown's voice as he tends to over accentuate certain words, but he's got a powerful set of lungs on him and he really knows how to belt out a tune. I'm pretty sure that Ben Brown must be an alias, the first person that comes to mind is Long John Baldry, similar style but Baldry is a little deeper. Then Gene suggested that it might be Soul Joe Clements of Ever Ever on Plexium fame, but he's more of a shouter - this guy is a singer! I've asked a few people and none of them have ever heard of this record, so I reckon this could be absolutely huge. It takes a few plays but once it gets to you you're well and truly hooked. As I said, I bought this blind for £3 just going by the title - I wouldn't sell it for twenty times that now, it's that good.

LESLEY DAWSON - RUN FOR SHELTER (Mercury MF 965)

A 1967 production first played in mid 1978, via Alan Rhodes I think, and another nice UK pop vocal sound, similar in style to the Sue Lynne record but slightly stronger vocal-wise. Written by Paul Anka, it begins with what is almost a rock style guitar intro, but as soon as the verse begins you know you've got a dancer on your hands (or ears!). The chorus is brilliant, with the great 'Run For Shelter' refrain to the fore and with a short sub-Motown sax break in the middle, the record fades out with the title repeated over and over again. Short but sweet, and a nice bargain buy at £5 to £8. Leslie Dawson also recorded a song called Just Say Goodbye on Mercury, but I've not been able to find out if it is the same as Esther Phillips.

ELKIE BROOKS - THE WAY YOU DO THE THINGS YOU DO (Decca F12061)

You know the song of course but the singer may come as a bit of a surprise. I think Elkie Brooks had released a couple of singles on HMV by the time this was released, and she must have only been around 17 at the time but she certainly turns in a competent if not sensational vocal performance of the old Temptations number. You know how Smokey Robinson is described as America's greatest living poet? Well, with lyrics like "I'm holding you so tight you should have been a handle" and "The way you swept me off my feet you should have been a broom" - if that's the writing of America's greatest poet, then I'm an Albion fan! Beatin' Rhythm - the only magazine not afraid to slag off Smokey Robinson's crap lyrics! Incidentally, another version of this song was released on Decca just seven singles after this one, by actress Adrienne Posta (Posta). She also did a version of the great Margaret Mandolph number Something Beautiful on Decca, and I'm currently trying to get hold of a copy, so if anyone has one for sale could they please drop me a line. Not sure of the price of that, but the Elkie Brooks single is worth

between £5 and £8 I should think. Never seen a mint one offered for sale, mine is in fair condition and cost me £2 from Gene, but I got another at a market for 50p in 85.

NEWBEATS - CRYING MY HEART OUT
(Hickory 45-1387)

For a white beat/pop group they came up with several Northern dancers. Run Baby Run is the best known and most popular, Too Sweet To Be Forgotten is probably the worst and Crying My Heart Out falls somewhere inbetween. Listening back to old Wigan tapes brings back memories of just how massive this record was between April to July 77 before it was bootlegged, and it really was tailor made for the Northern scene with all the stops, bass breaks for clapping and crescendo-choruses for spins etc., but someone shoot the lead singer please, I hate falsetto vocals! Of course, the big UK Hickory rarity is Barbara Mills' Queen Of Fools, but I think the Newbeats is maybe the second rarest on the label, it doesn't crop up all that often. I paid £6 which was a bargain as I reckon you could add another £10 on top of that.

TIMEBOX - GIRL DON'T MAKE ME WAIT
(Deram DM 219)

This band recorded several beat/psych records between 66 and 68, including two rare discs on Piccadilly, I'll Always Love You and Soul Sauce, the latter of which I presume is a cover of the popular Cal Tjader number on Verve. Their version of the Four Season's Beggin' was a minor hit in 68 and was picked up on by the Northern scene a couple of years later, whereas their version of Bunny Sigler's Girl Don't Make Me Wait has been largely ignored. It's more or less a note for note copy of the original, very white but very danceable and, this is the main point, very cheap at £2 or £3. So if you're trying to get a UK collection together like I am and get fed up of having to shell out fff for the major rarities, it's nice to be able to fall back on collection fillers such as this which cost practically nothing and ain't half bad really.

LITTLE EVA - THE TROUBLE WITH BOYS
(Colpix PX 11013)

From the same stable as the Earl Jean single reviewed in issue 1 of Beatin' Rhythm, this is another Goffin & King production which is notable for the fact that they manage to out-Spector Phil Spector this time! The song sounds just like Winter Wonderland and the copycat Wall Of Sound production is terrific. It bangs along at a lovely danceable pace and although it'll be considered far too 'pop' for the purists I love it, and having bought it completely blind for £2 I was well chuffed. I'd seen it listed by John Manship as the other side What I Gotta Do, but I've no idea why as it's not a dancer, just a non-descript pop song. So, Trouble With Boys may not exactly be up to Linda Jones standards in soul content but spend a couple of quid on this and you won't be dissatisfied.

WALTER JACKSON - IT'S AN UPHILL CLIMB TO THE BOTTOM
(Columbia DB 7949)

I was hoping to include this in last issues Columbia article but the record arrived too late for inclusion,



hence it's appearance here. I'd seen this listed for about ten years but as it was so common I'd never paid much attention to or heard it even, then Paul Rudzitis stuck it on the end of one of his tapes and it blew my head off. Mid-tempo magic or what? From the moment the record starts you know you're in for a weepie, and Walter begins to tell the story of his old love who found somebody new and then got left on the shelf, and how he can help her make it over etc., it's an old old story but a great great song, culminating in the chorus of 'It's an uphill climb to the bottom, when you're love has gone'. The vocals are second to none, supplemented by a great, slightly echo-ish production by Ted Cooper, and excellent female backing vocalists, a full blown orchestral middle-eight, plus the sad lyrics, Jesus, you feel like you've been through an emotional experience by the time the record fades out. Walter Jackson has made some wonderful discs, maybe After You being one of the best, but nothing could possibly compare to this one. One of the top ten soul records ever made in my opinion, and if you think I'm going a bit over the top check it out for yourself. The motto here is not to disregard a record just because it's common without actually hearing it. Cheap on US Okeh but a lot scarcer on UK Columbia, especially on issue, I paid £12 in an auction, but let's face it, a record this good is priceless.

PATRICE HOLLOWAY - LOVE AND DESIRE/ECSTASY
(Capitol CL 15484)

In one of the owls Effort magazines I gave Patrice Holloway a real slagging off for her appalling Stay With Your Own Kind, but now I'm prepared to kiss and make up with this terrific double sider issued as part of the famous Discotheque 66 series. Best known side is Love And Desire, popular since 76/77 and still so, but that's slightly too poppy for me so I go for the stunning flip side, Ecstasy, with it's unforgettable chime bar intro and fabulously breathy vocal from Patrice, nice brass and tambourine backing with sax interjections, but it's chime bars throughout, sounding more like a Mirwood production than a Gene Page one! Very rare on UK, £25 on issue, £40 on demo. Shame that her best record, Stolen Hours, didn't get issued over here though.

BOBBY McLURE - YOU GOT ME BABY
(Chess CRS 8048)

There's a school of thought which says that unless you have something nice to say about someone or something, don't say anything at all. Well, I don't agree with that theory, and especially as far as records go there are several bad records which have somehow got distorted and become considered as classics. This Bobby McLure record is one of them. It's been around for years, but apart from the chugging bassline it has absolutely nothing to distinguish itself from a thousand other records and sounds like a Wilson Pickett outtake from 1969. Having said that, the official A side, Peak Of Love is even worse, a tenth rate Staxrip off. So, a classic that isn't really a classic, and there are plenty more where that came from. How about a Bottom Ten Northern sounds of all time? I don't mean things like Wigans Ovation or the Javells, I mean accepted Northern 'classics'. I can think of my ten least favourite over-rated sounds easily, if you fancy having a go just drop me a line. This will upset a few people but here goes: 10) Tempos - Countdown 9) Bobby Wells - Let's Copp A Groove 8) Alice Clark - You Hit Me 7) Montclairs - Hung Up On Your Love 6) Carstairs - It Really Hurts Me Girl 5) Younghearts - A Little Togetherness 4) Keanya Collins - Love Bandit 3) Dave Love - Colalined Baby 2) Wilson Pickett - Let Me Be Your Boy and 1) Freddie Houston - Soft Walkin'. Those last three are among the worst records I've ever heard. Anyway, fun over, back to the reviews!

DRIFTERS - THE OUTSIDE WORLD
(Atlantic 584135)

This is well known now, having gone big a couple of years back and stayed fairly in-demand. Another B side, the top sidebeing the excellent Follow Me (which could also have been played on the scene), OutsideWorld is an out-and-out Northern sound. Beginning with a big male vocal chorus of 'In the outside world', the song tells how people in the 'outside world' don't know what they're missing out on by not being in love (I think). Not all that keen on the vocal but the chorus is superb, and the whole thing is made for the dancefloor, with the

usual verse-chorus-middle eight format but with a real stomping beat and an ahead of it's time fuzz guitar going in the background. Great stuff, not too hard to find now and prices vary from £6 to £15.

JIMMY HUGHES - TIME WILL BRING YOU BACK
(Atlantic 584135)

Another Atlantic single, this time a later red issue, and being red it refuses to photocopy but I thought it deserved a mention anyway. This is the B side to a rather tame version of Hi Heel Sneakers, but turn it over and you get a good dancer in the very fashionable early-60's mould, beginning with an intro that's a dead ringer for Working In A Coalmine, followed by piano and bass which seem to be playing a speeded up version of the Stand By Me riff. Vocals are slightly falsetto, and there are a lot of stop/starts in the chorus, but on the whole an excellent 'newie' type record which, if it isn't already too well known, could easily gain popularity after a few spins. Got mine from a boot fair for 10p but even so you shouldn't have to pay more than a couple of quid for a copy.

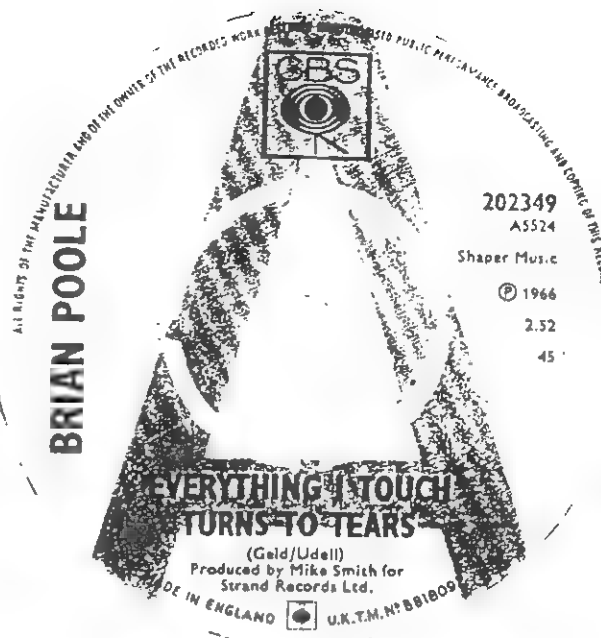
CHUBBY CHECKER - HEY YOU LITTLE BOOGALOO
(Cameo Parkway P 989)

Another one that wouldn't photocopy I'm afraid, but wellworth mentioning. How many quality dancers did this guy do? Everything's Wrong, You Just Don't Know, Cum A La Be, Weekends Here, Discotheque, to name five, and here's another to add to the list. This is the fastest of the lot, opening with a stunning piano and drums intro, then a typical Checker vocal, but the piano riff stays throughout the record, providing the incessant beat. The backing vocalists are a little overenthusiastic at times, drowning out our hero, and the whole thing is a bit frenetic but if you want an action packed dancer, look no further. Nowhere near his best record, but I've heard a lot worse, and probably cheap to pick up at £4 or £5.

TONY MIDDLETON - TO THE ENDS OF THE EARTH
(Polydor BM 56704)

I was going to save this one until I got around to doing a Polydor label feature but now that I've got a picture of the label I couldn't resist it. This record must have come to light around the end of the 70's, indeed it appeared on the third Grapevine album This Is Northern Soul in August 1980, but I can never remember it being played anywhere. I didn't even hear it until I got it on a tape in 1985 but I loved it immediately and began the search for a copy, a search which is still going on today, although I did get myself an acetate cut of it to make do until I get a real one. Over the last couple of years this has gone SO huge, a definite dance floor packer every time it's played, and why not, let's face it, this has got to be the greatest record ever made! It's very rare that I can suffer a record over and over again, even among my all time favourites there are only two or three that I could repeatedly play (Eddie Daye and Yvonne Baker come to mind), but this disc is one in a million. Beginning with a dramatic roll on the timpani, the organ-dominated rhythm pounds along until Tony Middleton's oh-so-powerful vocals take up the story of how his girl can never be free as he's going to follow her to the ends of the earth, a typical Tony Middleton vocal in the same over the top style as the incredible Paris Blues, a little similar in style to Tom Jones but with a more soulful sound and greater range of vocal histrionics. After two short verses there's a crashing instrumental break with everything but the kitchen sink thrown in and girl backing singers "ah-ah-ah-ing" in the background, guitar and trumpet blasting out on every other note to keep the stomping rhythm going while the organ swirls away, then in comes Tony one more time with "I'll follow you my love, you'll never be free, to the ends of the earth when you're giving your love back to me", the climax of the record. Then all that's left is fifteen seconds or so of ad-libbing and utter disappointment on my behalf due to the record ending. Phew! No two ways about it, this is just brilliant, and I'll forget the Ray Pollard, Garnet Mimms, Embers etc., favourites of old, I've heard thousands of records in 15 years on the scene but this is the best! Now for f.ck's sake, somebody please sell me a copy or I'll trade it for items from my UK collection.

Who would have thought that ex-Tremeloes lead singer Brian Poole would gain two mentions in what is ostensibly a 'soul' magazine! Gene Robertson turned this record up in a second hand shop in London recently. It's a far slower version of the Barry St. John Columbia outing, more of a beat ballad than a dancer, but nice without being exactly brilliant. I'm not sure if this record is known already, or even if it got past the demo stage - maybe it was left unissued due to the appearance of the Barry St. John disc? Anyway, if anyone has this on CBS issue I'd be interested to hear from you. Value wise, absolutely no idea, it all depends on whether it is known already and was issued, but nevertheless, an interesting P.S. to the main CBS feature.



WANTED

Has anyone got a copy of the third Grapevine album This Is Northern Soul, released in August 1980? Desperate to get hold of this to more or less complete my compilation albums. Pay up to £20. Contact Pete Smith at editorial address, thanks.

WANTED

The following UK 45's are wanted.

Jimmy Castor - Magic saxophone (Philips)
 Lou Johnson - Unsatisfied (London)
 Sue Lynne - Don't pity me (RCA)
 Gene McDaniels - Walk with a winner (Liberty)

Invitations - What's wrong (Stateside)
 Hoagy Lands - Next in line (Stateside)
 Peggy March - If you loved me (RCA)

Please state price and condition.

Eric Phillips, 91 Ripley Road, Heage, Derbyshire DE5 2HU.

FOR SALE

Black Music magazine, three volumes running from November 73 (issue 1) to December 1976. All are complete, more or less mint condition and all three volumes have been professionally bound in hardback - superb. All magazines have several Northern features, some 4-5 pages long. Must sell only as a set for offers around £25, or will trade for UK Northern singles. Contact Pete Smith at editorial address.



Wiltshire Music Books

Looking for books on music?
 Rock, Country, Soul, R&B,
 Jazz, Beatles, Programmes,
 Song Books, Fanzines, Rock'n'Roll,
 Reference, Nostalgia...
 A large SAE or 3 IRCs
 secures our latest catalogue!
WILTSHIRE MUSIC BOOKS,
 12, Hunters Grove, Swindon SN2 1HE U.K.

Sweet Soul Music

We specialize in quality
 Soul and R&B, albums and 45's.
 60's/70's collectors both originals
 and reissues (at discount prices).
 We also stock related books, magazines,
 promo photo's and memorabilia.
 Large S.A.E or 3 x IRC for our latest to:
 12, Hunters Grove, Swindon SN2 1HE U.K.

TOP TENS.....TOP TENS.....TOP TENS.....TOP TENS.....TOP TENS.....TOP TENS.....TOP TENS.....TOP TENS!..

As promised, here are a few reader's Top Tens, most in no particular order. Why not send in your current/all time favourite ten discs for publication?

RICK LEE-PEACE, BIRMINGHAM

CLIFF BENNETT - Three rooms with running water (UK Parlophone)/CHARLES PERRY - How Can I (Magnum)/RUBY LEE - I believe in you (Poptone)/AD-LIBS - Johnny my boy (UK Contempo/Blue Cat)/GEORGE WYDELL - From out of nowhere (Tangerine)/DRIFTERS - Far from the maddening crowd (UK Atlantic)/BRENDA & TABULATIONS - Hey boy (Dionn)/MARTHA REEVES - I gotta let you go (Gordy)/WILLIE MALLORY - You went back (Lanor)/SUPERLATIVES - Lonely in a crowd (Westbound).

PAUL HARRIS, BINGLEY

EMANUEL LASKY - Lucky to be loved (Wild Deuce)/LORRAINE CHANDLER - She don't want you (RCA)/SUPREMES - It's all your fault (unissued)/EDDIE HILL - Nothing sweeter (M-S)/CLAUDINE CLARK - Goodbye Mama (Faxette)/DANNY WOODS - You had me fooled (Correc-tone)/TEARS - Good luck my love (Smash)/LINDA JONES - My heart needs a break (Warner Bros)/DEE DEE WARWICK - Worth every tear I cry (UK Mercury)/B-JAYS - I'll find you (Prime)

ADAM CHARLES, IPSWICH

('A few records in no particular order which I have always rated')

KIM WESTON - I'm still loving you (UK Tamla Motown)/KIM WESTON - Helpless (UK Tamla Motown)/PERCY WIGGINS - That's loving you (Abet)/SHERRY GIBBS - Crazy (TNT)/POINTER SISTERS - Send him back (Atlantic)/BILLY PROPHET - What can I do (Sue)/BOBBY JASON - Wall to wall heartaches (Ranwood)/DOTTIE CAMBRIDGE - Cry your eyes out (MGM)/HARVEY SCALES - Too good to be true (Magic City)/PATRICE HOLLOWAY - Love and desire (Capitol)

If anyone's interested, my current favourite armchair listening items are as follows; PJ PROBY - You can't come home again (UK Liberty)/BEN E KING - There's no place to hide (UK Atlantic)/VINCE EDWARDS - The same old song (UK United Artists)/GEORGE SMITH - I've had it (Turntable)/LONNIE RUSS - Say girl/CAIROS - Stop overlooking me/Don't fight it (Shrine)/EDDIE DAYE - Guess who loves you (Shrine - can a record this good possibly exist?)/AZIE MORTIMER - You better get away/YOUNG FOLK - Lonely girl (Mar V Lus)/JACKIE BEAVERS - I need my baby (Revilot)/and still TONY MIDDLETON - To the ends of the earth (UK Polydor).

NORTHERN TAPES FOR SALE Oldies, unknowns, obscurities, UK & US, £3 each.

Send an sae for details to: Paul Harris, 38 Kings Road, Crossflats, Bingley, West Yorkshire BD16 2HD.

IPSWICH RECORD & TAPE EXCHANGE The only shop in Suffolk catering for Northern Soul, also specialising in blues, r & b, Motown, Southern soul etc. Many UK items for sale. Send SAE or call into the shop at: 34 Upper Orwell Street, Ipswich, Suffolk IP4 1HR.

DAVID BRADSHAW from Bramley, Leeds writes; There's a weekly Northern Soul do at the Carlton Club, Normanton, Nr. Wakefield, West Yorks every Friday night. This is a Northern night run by locals which has been running since last December. The club opens at about 8 o'clock but doesn't really get going til around 9.30, and closes at 12. The dj's are just soul fans who wish to play and anyone with a reasonable collection can have a go. The dj's don't get paid but a good varied selection of sounds get played. Going to this club is like walking into the past before the hype hit the scene. No fancy decor or ego-tripping dj's, just good music and a friendly crowd. Admission is 25p and the beer is 80p a pint. The club is just off the M62 so is within easily travelling distance of a large area. (If anyone else would like to mention their club do, just drop me a line with details similar to the above and I'll make sure it's mentioned in the next issue).

PAT BRADY has been running a regular weekly soul list for many years now featuring current in-demanders, cheapies, UK & US items. Send an SAE for his latest list to Pat Brady Records, 14 Spen Road, West Park, Leeds LS16 5BT.

THE CHAPTER FIVE STORY

by

Pete Smith

On the last Saturday in June, Paul Rudzitis rang me to tell me of a very interesting phone call which he'd just received. A gentleman had rang him in response to an advert that Paul had placed in Record Collector advertising Chapter Five's One In A Million and made an offer of around £25. Informing the gentleman in question that he was looking for offers of a substantially higher nature, the caller then informed Paul that he was actually the vocalist of the band Chapter Five and was desperately trying to get hold of the groups two singles on CBS. Paul passed the details onto me, and I rang a guy called John Ritson - the singer in question - and the following article is a result of my conversations and correspondence with John.

Contrary to the information that I gave in issue 1 of Beatin' Rhythm, the Chapter Five originally hailed from Barrow-In-Furness, and not Plymouth as I had said previously. John Ritson was originally the vocalist with a local band called the Midnights (not the Mersey group of the same name), and from this band he joined a group called the Vikings, the bass player, Glenn Cornick, going on to gain international fame with rock group Jethro Tull. The Vikings cut a few demos at the Deroy studios in Carnforth, Lancashire, but these are, according to John, very poor, being mainly cover versions of other artists material.

In 1964, the Vikings expanded their line-up to become an 6-piece, and changed the name to Chapter Five. The full line-up of the group was as follows; John Ritson (vocals), Allan Davies (Lead guitar), Frank Hayes (Bass), Tony Flanagan (drums), Dave Roberts (sax) and Dave McGerty (organ). At a later date a new brass section turned the group into an 8-piece. In October 1966, the band got themselves a contract with CBS records. John takes up the story:

"We travelled all night to Olympic Studios in London and were rushed straight



L-R: Frank Hayes, Tony Flanagan, Dave Roberts, Dave McGerty, Allan Davies, John Ritson

**Her
Majesty's
Theatre**

INTERMAC presents

CHAPTER

Circle 3s 6d

Stalls 3s

Reduced prices for
Children and OAPs

Licensed Bar

**Sunday,
12th March**

7-45 pm

FIVE
in
**The
Fred Holmes
Spectacular**

supported by
**WELL KNOWN
LOCAL ARTISTS**

into the studios and expected to sing 'right' first time. The intentions were to cut three A sides, then at a later date three B sides. As you can see, it never happened".

What did eventually get released was as follows. Firstly, in November 1966, the Chapter Five's first single Anything That You Do (aka Anything That You Do Is Alright). Although I myself am unfamiliar with the number, I believe that it might be a Maxine Brown song. With the release of Anything, the band became real stars in their own home town of Barrow-In-Furness, and the news (or the hyped news) that the record had made the charts of legendary pirate station Radio London made the illusion even greater. Just take a look at some of the press cuttings reprinted from local newspapers of the time.

Meanwhile, the flip side of Anything That You Do, You Can't Mean It, was a group composition,

written by organist Dave McGerty, with several lyric changes by John Ritson including what would have been a mind-boggling "Look before you leap, and don't count your chickens before they're hatched" instead of the normal "Count your blessings instead of (counting) sheep". The side is dominated by the timpani of drummer Tony Flanagan, the new brass section of Bruce Martin (trumpet) and Alan Mckelback (baritone sax), plus the brilliant vocals of John, with an echoish production adding to the records power.

The third track cut was another Maxine Brown number, One In A Millign. Contrary to popular belief, the Chapter Five weren't really fans of American rhythm & blues, and the songs that they performed were in actual fact chosen by the management team of Dru Harvey and Derek Block. According to John Ritson, One In A Million was never actually released, although several demo copies exist - at least, I know the wherabouts of two of them. There were four acetates cut at the time, two of which went to the band, one of which went to the management, and the fourth which was sent to, and apparently played on, the popular TV show Juke Box Jury. John reckons this to have been in 1966, but the release date on the demo is 1967, so maybe it was the first single, Anything That You Do, that was aired on TV. John also told me that the reason that One In A Million never made the shops was due to copyright problems, but he was more than a little annoyed when he discovered that a rival version (Karol Keyes on Columbia) was released and actually made the lower reaches of the charts.

The B-side of One In A Million is a number entitled Hey Hey, a nondescript Tom Jones-ish dramatic ballad which John swears was absolutely nothing to do with the band whatsoever and was in fact a session group with a lead singer called Nicky (no more details). The composer credits go to Stewart and Weston, whoever they may be. The mysterious Nicky was apparently a Walker Brothers clone and was an acquaintance of the Block/Harvey team. Dru Harvey was the ex-husband of Jackie Trent before Tony Hatch appeared, and claimed that he was once a member of Gene Vincent's Blue Caps! The same team worked on Anything That You Do/You Can't Mean It, but the production credit that time goes to Mervyn Conn - a very fitting surname according to John. Interestingly, Block & Harvey attempted to pry John away from the band to cut a solo version of One In A Million under the alias John St. John! Following the demise of the Chapter Five, John did

CHAPTER FIVE FAN CLUB

SEND

CONGRATULATIONS

**Anything that YOU do is
alright with us.**

Secretaries: RABS and MARION,
c/o 6 RICHMOND TERRACE,
ULVERSTON, LANCs.

FOR FAN CLUB MEMBERSHIP-ENROLMENTS AT
THE PUBLIC HALL, BARROW, ON SATURDAY, 12th
NOVEMBER, 9 a.m.-12 noon, OR S.A.E. TO SECRE-
TARY'S AT ABOVE ADDRESS OR INTERMAC.



RECORDS and
RECORD TOKENS
are always welcome
Gifts

**CHAPTER FIVE'S
NEW RECORD
IN STOCK NOW**

CHOOSE YOUR RECORDS FROM THE FINEST
SELECTION IN THE NORTH-WEST
AT

KELLY'S

70 DALTON ROAD, BARROW Tel. 308
8 MARKET PLACE, ULVERSTON Tel. 2480

SIX weeks ago eight Furness lads climbed into a mini bus and headed for London. The eight faces of Chapter Five were off to make a record. That journey could well be the most important journey the lads have ever made. There is not a success story—yet. "ANYTHING YOU DO IS ALRIGHT" is selling well; well enough to see it into the charts of Radio London. A bright and breezy item, "Anything You Do Is Alright" is ideal for discotheques and the big band sound is the sound of the future.

THE START

The "B" side of the record is one of the group's own compositions "YOU CAN'T MEAN IT," from the pen of organist Dave McGerty.

The group started in 1964 when there were five in the line up. In recent months the group has been augmented to provide the "big band" sound.

Interviewing the group is a real task. With a zany sense of humour the lads have plenty of personality.

Front man of the group is John (Clint Reno) Kilson (20), the lead singer. John asserts that he joined the group when they were hard up.

He has been with group for 18 months and writes songs.

He lists his favourites as R. & B. Orbison and Elvis Presley.

use an adaption of that surname, but more of that later. Finally on the subject of One In A Million, John would really like to acquire a copy of this as it is, in his opinion, from a purely vain point of view, the best of the three cuts due to the production.

From a touring point of view, the Chapter Five were quite a success. Not only did they do a Beatles and spend time in Germany (mainly around Frankfurt and the US GI bases) where they, as was almost customary in those days, got ripped off by their agent, but they also played live at one of the North's best known venues - the Wigan Casino aka Empress Ballroom. Quite a coincid-

ence to think that ten years later, when the band had long since disappeared, that their records would be booming out of the PA system at the same venue but under somewhat different circumstances! In 1966/67, the band appeared on the same bill as such luminaries as the Hollies, Chris Andrews, Ike & Tina Turner, the Troggs, Billy Fury, Herman's Hermits, the Drifters, the Cryin' Shames, Merseybeats and Lulu. They also played at the original Cavern club in Liverpool. At one time during the bands later years, they went on stage billed as the Sorrows (of Take A Heart fame) when the real group couldn't make it, and they also played r & b numbers under the monicker of the Soul Set.

I asked John if he remembered the band the Manchester's Playboys, in-demand on the Northern scene via their one and only Fontana single I Feel So Good, certainly one of my favourite UK produced Northern sounds, and yes, he did remember them and said that they were very big at the time. Other groups John recalls who played the same sort of circuit as the Chapter Five were John O'Hara's Playboys (Show Me on Fontana) and the apparently excellent Harlem Jonn's Reshuffle (who cut a version of the Adam's Apples You Are The One I Love, yet again on Fontana).

As with 99% of 60's beat groups, success didn't really come the way of the Chapter Five and the band eventually split in 1968. John took a 'day job' but kept on singing under numerous guises. In the late Chapter Five days, he and a partner, possibly Dave McGerty, performed what would now be a very fashionable double act in the shape of.... BATMAN & ROBIN! Over to John:

"The act included the original Bat-dance to Dobie Gray's In Crowd, and 634-5789, this was the number on the Bat-phone that we had on stage! Corny as hell. The act opened with the strains of Sunny Afternoon by the Kinks, another sunny afternoon in Gotham City - Christ, I can't stand any more of this but it was fun at the time. The Batman outfit was made by Bermans in London, it was the 'gear' then but Bernie Winters borrowed it to promote a stupid song they did and ruined the cowl". (John sent me a flyer for a Batman & Robin gig which I will publish in the next issue unless he sends me a substantial amount of money and the demo tape of You Can't Mean It!)

"I have written songs myself and put them on demos, nothing like the songs you've heard, in fact, as I told you on the phone, I preferred to sing more melodical songs. My vocal range was quite variable from ballad to soul, but I always liked a good strong song no matter what style it was classed as. Also the artists, I preferred those stylists whose voices were quite unmistakeable, whether it was Little Richard or Roy Orbison. The trouble was, I

WELL DONE!

CHAPTER FIVE

A great first release—also a great "B" side
"YOU CAN'T MEAN IT"

Best Wishes

THE ROADRUNNERS

(THE GROUP FOR ALL OCCASIONS)

BOOK NOW FOR CHRISTMAS
THROUGH INTERMAC. BARROW 3518



CHAPTER FIVE



THE RECORD

CHAPTER FIVE have chosen a bright and breezy number "Anything You Do Is Alright" for their first "A" side.

The record moves along with a great dance beat with John Ritson doing some excellent dancing work. A little better sound balance

would have improved the record, but nevertheless, it is an excellent start to a recording career.

The "B" side "You Can't Mean It" from the pen of organist Dave McGerty. Well above the average standard for a "B" side it is an excellent shop-window for the group's composing ability.

raised myself on Elvis and ended up sounding on record like hundreds of other vocalists with nothing to offer individually whatsoever. Maybe I should have stepped down in pitch to stay on baritone".

I think John is unjustly putting himself down there. The vocals on You Can't Mean It are second to none, extremely powerful and far superior, in my own opinion, to those on One In A Million which are double tracked. Surely better to 'sing as yourself' than to be just another impersonator? The point is, You Can't Mean It is simply the best UK produced soul - or Northern soul record ever made, it's as simple as that, and although John and the rest of the Chapter Five were completely oblivious to the facts before now, there must be many thousands of people who they've given pleasure to through that record. Surely they can take satisfaction from that. At the recent Junction 10 allnighter I did a fifty yard dash to get on the dancefloor the minute it came on!

It makes you wonder whatever happened to other Northern soul 'heroes'. Like for instance, in this issue of Beatin' Rhythm you've read about Chapter Five and Miss Lorraine Silver, people who had probably forgotten about those discs they cut back in 65/66, never realising that every Saturday night a cult of soul-obsessed youths were happily dancing the night away to them.

Really, you've got to feel sorry for John: here's a guy who made a couple of records in the 60's, decides it's time for him to replace the copy he mislaid all those years ago, and then gets the shock of his life when told that for the two singles he made he could be looking at £100 each! Apparently the only people he knows who have copies of the record are organist Dave McGerty, and John's own sister, who won't part with her records for love nor money. The £150 which John Manship got for a copy earlier in the year was, in my opinion, well over the top, but I would pay around £100 for it. One In A Million still hasn't settled down to a set price, if the information about it being a demo only release is true, then you're talking mega-bucks, but what we need is one of the jocks to actually play the thing as I've never heard it played at a venue - tragic really, because it's almost as good a stomper as You Can't Mean It.

Well, that's almost it for the Chapter Five story. I hope you've found the piece to be of interest. I'd like to thank Paul Rudzi for putting me in touch with John Ritson, and of course John himself who was extremely amiable and very trusting in letting me borrow all of his original material to use for this piece, obviously it's very precious to him and I'll die if the post office lose it when I send it back to him! So what do you think? Is it a good idea to feature the likes of Chapter Five and Lorraine Silver in the mag, or should we just stick to writing about records and labels? I'd be interested to hear your views on the preceeding article, and if anyone has anything to say I'll try and include it in a letters page, which is always a good idea in a magazine about record collecting. Also if anyone has any queries regarding records, send them in and we'll try to answer them.

(c) BEATIN' RHYTHM 1989

CHAPTER FIVE wish to thank...

The Hotels, Public Houses, Dance Halls, Clubs, Promoters and all other people who have booked us in the past, also the people who have advertised in this feature, displayed posters, photographs, etc., to help make this a success

YOU HAVEN'T LOST US - WE ARE STILL AVAILABLE FOR BOOKINGS IN THIS AREA

INTERMAC 3518



tateside

WITH GENE ROBERTSON



THE CASINOS - THAT'S THE WAY (Airtown)

Buying this on 'spec' from a London record fair three years ago, my only hope was that my fl was well spent. On playing the record I realised straight away that it was! This 1967 offering moves at a smooth tempo, with a nice repetitive drum break through the record and vocals that never waiver. I'm not sure if these are the same Casinos who recorded I Still Love You on Fraternity (released in the UK on President) (I mean, consider how many groups called themselves the Jades!), but this is a semi-known which could go places if a few more dj's got behind it. Has been known to sell for around £20.



VIRGIL MURRAY - I STILL CARE (Kool Kat)

From the same stable that bought you the Joe Matthews Ain't Nothing You Can Do rarity comes yet another - this time in the form of Virgil Murray. And what a stomper - well, to call it a stomper is a mere understatement, this is pure manic soul! We start this one off with a basic three-chord guitar intro which continues most of the way through the record, into Virgil M's wailing vocals as he tells us how yet another relationship has failed, and how much he cares for his ex-girl. Just before the chorus comes a crashing drum break, then back to the three-chord guitar, and just as the lull seems to become apparent in comes a weird percussion break (using wooden blocks) and we're off again with more pure mania! Also released on Airtown, but in my opinion that doesn't really mean spit (a strange Cockney-type expression I think - Ed). Lay your hands on the first available copy that you find! My copy set me back 15 smackers but since then some record dealers have been known to list this disc accompanied by that awful word OFFERS!



ARGIE & THE ARKETTS - YOU'RE THE GUY (Ronnie)

Unfortunately, the faint silver lettering on a mauve label made this impossible to photocopy, but it's still worth raving about. When I bought my copy from Paul Johnson (the collector, not the DJ) he seemed taken aback by my choice and told me how pleased he'd be to see this played at a niter at around 5AM. My feelings are mutual Paul. A bit more exposure on this and there could be another monster sound on our hands! Starting off, we have a hand-clapping intro, with much emphasis on the echo (a bit like being at an indoor football match), and then on to the body of the record which moves along at an easy pace. Argie sends her vocals across "You're the guy that put tears in my eyes" etc etc, and the end result is one helluva record.

(Argie & Arkettes cont...)

Doesn't surface much these days, but when it does, should only sell for around the £10 mark. (Can also be picked up on one of the Soul Supply compilations - Ed).

THE SONETTES - I'VE GOTTEN OVER YOU (K.O.)

This is a circa '62 femme vocal which is something of a Motown soundalike of it's time - I suppose this is due to the fact that it was penned by Norman Whitfield. There are two nice instrumental breaks throughout this side, and the lead vocals have as much heart and soul as you could wish for and then some! The harmonies aren't too bad either. This is now being played as a double sider, the other side Teardrops moving at a similar tempo. Personally, I don't rate Teardrops much, though it appears to be the side that the records mainly sells for, but whatever, your £20 certainly won't be wasted.

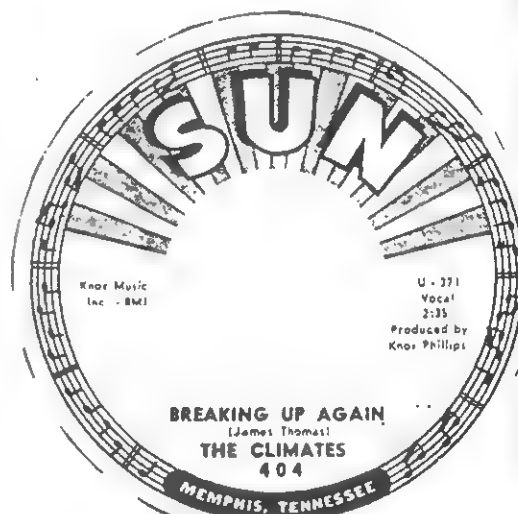
THE NEW YORKERS - DON'T WANT TO BE YOUR FOOL (Tac-Ful)

I first came across this in 1983, when it was being played by the Rev. Tony Clayton of the East Anglia Soul Club. The New Yorkers released a few titles for the Tac-Ful label, this one being the most popular and sought after. Here's a record which lacks polish, but definately not finesse - you know, it just turns me on to hear a 'raw' quality soul record! The only drawback is that the one verse of the record is sung twice through the track but, oh, that horn break just won't get out of my mind! At 2 minutes 6 seconds it's all over too quickly and may not be the record to cause a mass stampede to the dance floor but nevertheless it's a definite must for any rare soul collection. Expect to pay around £15 to £25 for this.



THE CLIMATES - BREAKING UP AGAIN (Sun)

Quite surprising to see a soul record on Sam Phillips' famous label which bought Elvis Presley and a host of others to fame in the 50's. Breaking Up Again is a very early 60's offering which chugs along at a medium pace, and unlike some of Sun's other acts at the time, the Climates are a black group (no doubt about that) and this reflects in the soulful vocals. Most remarkable throughout the record are the small organ breaks which give it that early feel - at a guess I would say this was recorded around 1961-1962. To fuel this assumption, the flip side, No You For Me is distinct doo-wop, so look out for this one you doo-wop lovers. Value for money? Well, it can be picked up for around £5 but then again, hardly ever turns up for sale (I haven't seen another copy since finding mine in 1987).



While we're on the subject of American records (and incidentally, thanks once again to Gene for another excellent piece), I wonder if many of you are aware of a fairly recent US collectors' magazine entitled Discoveries? This is a monthly publication in newspaper format and is a real essential to the record collector no matter what your musical taste. The reason I mention it in this magazine is because there's a monster sales section which always includes loads of Northern sounds at unbelievable prices. In October's edition you could have had RCA demos from Willie Kendricks, Beverly Ann, Percy Wiggins and Lorraine Chandler at \$4 each, Dean Courtney on MGM at \$12 and Doug Banks at \$3, plus the Jewels, Carol & Gerri and several others at MB \$8! In the most recent edition I spotted the Del Capris (Ronjerdon), Reperata (Mala demo), Marion Angel (Jubilee demo) all @ \$2, the incredible Lost Souls - This Secret Of Mine (Raven), Miracles - Got A Job (End), Valadiers - Greetings This Is Uncle Sam/I Found A Girl (both Gordy), all again @ \$2, Nancy Ames (Epic demo), Jeanette Harper (20th Century demo), Eddie Bishop (ABC demo), Eddie Regan (ABC demo) and Ronnie & Robyn (Sidra demo) all @ \$4! Small wonder that anyone picking this sort of thing up is making a fortune over here. Buy Discoveries, you won't regret it.

The response to issue one of Beatin' Rhythm was excellent, far better than I'd expected it to be, and that only goes to prove my theory that a UK labels magazine is needed and can easily live alongside the more USA oriented mags. So thanks to everyone who has written in with advice, suggestions and practical help with photocopies. Would anyone like to write an article for the magazine? Alan Beattie of Glasgow wrote in with some ideas for future articles which I myself could attempt but I'm sure a reader could probably do better. His suggestions were as follows; UK versions of new Northern e.g. Kenny Lynch - My Own Two Feet (have to confess that I don't know this one) and Susan Maughan - That Other Place. A good idea but surely there aren't all that many covers of Northern 'newies' around? Another of Alan's suggestions was little known 6T's items e.g. Esther Phillips - Just Say Goodbye and Jimmy Jones - Walkin'. Then there was the suggestion of a piece on Beat Ballads which I'd very much like to tackle, but where do you draw the line and say exactly what constitutes a beat ballad? I always call them midtempo items, maybe I'm using the wrong term. Alan's final suggestion was for a piece on the best of the UK Motown B-sides which would be an easy task for an out-and-out Motown collector but I've only got thirty or so TMG 500's so if anyone wants to follow that idea up I'd be very grateful.

I had quite a few additions to the Columbia label listing in issue one. Firstly Nick Marshall of Stoke added the following;

4743 Jerry Butler - Moon river/Aware of love

7592 Jimmy Jones - Walkin'/Pardon me

7710 Dixie Drifter - Soul heaven/Three chairs theme

7737 Sounds Incorporated - On The Brink/I'm comin' through (which is apparently a semi-vocal version of Billy's Bag!)

7859 Persuasions - La La La La La/Opportunity (the A side is a fairly bad version of the Blendells on Reprise)

8206 Mike Stuart Span - Dear/Invitation (B side is a cover of A Band Of Angels)

8292 Staple Singers - For What It's Worth/Are You Sure

8318 Vibrations - Talkin' 'bout love/One Mint Julep

8341 Marvels - Keep On Searching/Heartache (Nick adds that this is a UK recording which was once big at the Catacombs)

Mick Smith added the following Columbia releases;

4865 Orlons - The wah-watusi

7537 Marion Angel - Tomorrow's fool (dancer)

7918 Jane Hillory - You've Got That Hold On Me (dancer)

Gaz Keen of Leicester added the following;

8110 The Senate - I Can't Stop (a 1966 Ben E.King composition and production)

Graham Coates of Lincoln also added the Vibrations single as mentioned above and pointed out some discrepancies in the Kent article;

O'Jays - Working On Your Case was issued on United Artists and not Stateside.

Jackie Wilson - Higher and Higher was first issued on Coral.

Chuck Jackson - I Keep Forgettin' was first issued on Stateside.

Onto the subject of the 'unknowns' which I wrote about in the last issue, and it's over to Nick Marshall once again. Andee Silver - Only Your Love Can Save Me on Fontana - Betty Lavette had a record with this title issued on Stateside. The News - The Entertainer on Decca, I asked if it could be a version of the Tony Clarke classic, and Nick confirms that it is. The only other record I've heard since writing that piece is the Sheila Carter & Episode Six version of Incense on Pye which I picked up at a record fair for £1. It's a fairly poor version, very sparse and lacking the 'oomph' of the Anglos version, but is nevertheless pretty collectable due to the presence of the Episode Six, so you're talking £8-£10, but don't bother with it is a Northern sound. Nick also added the missing catalogue number for the Boomerangs - Don't Let Her Be Your Baby on Fontana which is TF 507. Am I right in thinking that this is a cover of a Contours number? I should also add that Nick gave me some info re. the Spinners - That's What Little Girls Are Made For (Columbia) but that's been dealt with elsewhere in this issue. Keep those letters coming!

Has anyone got a copy of Chris Clark's Soul Sounds LP on UK Tamla Motown for sale? Will pay up to £50. Contact: Jim Kent, 24 Chambers Road, St.Leonards - On - Sea, East Sussex TN38 9HY. Tel:0424-438231. Please state condition.

LORRAINE SILVER

What a star-studded edition of *Beatin' Rhythm* this is! Not only do we have the exclusive Chapter Five story, but now here's a little feature on the voice behind another Northern Soul favourite.

Around six months ago I received a very nice letter from Lorraine Silver, a legendary name on the scene via her Wigan classic *Lost Summer Love*, which explained how the record came to be. I'm sure Lorraine won't mind me using it in the mag so I'll quote directly from the letter. Over to Lorraine.

"My story goes like this. Believe it or not I knew absolutely nothing about my Northern Soul success with *Lost Summer Love* until last year. I made it along with another track called *The Happy Faces* in 1965 when I was just 13 years old. I got a recording contract from Pye Records by making a do it yourself plastic disc in Woolworths and walking round to the studios with it. From that I got a contract.

The records where expected to do well at the time but they didn't. End of story...well although I got loads of publicity at the time being only 13 and all that, the records weren't hits. I've always kept on singing. I still sing with two other girls and we do the cabaret circuit.

It wasn't until last year when a friend of mine spotted my name in *Blues & Soul* magazine under the Northern Soul page. Some DJ from Warrington had listed my record as one of the all time greats of the Wigan Casino era. When I saw this I almost passed out. At the time I didn't know too much about Northern Soul (although now I obviously do). My personal taste is Luther Vandross, Anita Baker etc. I started investigating and suddenly realised I had loads of royalties owing to me when it was re-released on *Casino Classics* in the late 70's and then sold 34,000 copies! I knew absolutely nothing about this. I then rang up newspapers and various took up the story. I also got on London Weekend Television's news with the story.

As you can imagine I've gained a lot of contacts during the past year and I'm really keen to learn more about my record. My Dad flipped when I told him people were paying up to £40 for an original copy. I would love to know any more details about it all if you can help me. Also does it appear on any of your Wigan Casino tapes?

I now do P.A.'s around Essex for a Northern Soul DJ I got to know and the kids are really great. These guys are now playing *The Happy Faces* in the clubs. It was never re-released."

Lorraine included her phone number so I gave her a ring and we had a really long chat about various things. Of course I asked her if she'd got a boxfull of *Lost Summer Love*'s in her attic (answer no, she's only got one copy and that's an issue), and also if she'd done several takes of the song in the hope that there would be an unreleased acetate version around, but to the best of her knowledge there was only the one take. She also told me that the session musicians on the disc were Paddy, Klaus & Gibson, a Merseybeat group who released three singles on Pye in 65/66, who featured Manfred Mann member and Beatles session man Klaus Voorman. Wot, no Jimmy Page?!

Unfortunately I don't have a copy of *Lost Summer Love* on Pye, nor do I know anyone who has, so I'm afraid that I can't supply a photocopy. Maybe I'll ring Lorraine and ask her if she can send me one! Anyway, I hope you've enjoyed the above article, both this and the Chapter Five article are somewhat removed from what we usual do in the mag but as they say, variety is the spice of life!

ADVERTISEMENT

If you collect UK Northern soul (presumably you do seeing your reading this!), you could do a lot worse than try one of Mick Smith's lists, which contain not only a great selection of UK's at very fair prices, but also a large amount of US rarities, plus r & b and mod sounds. His lists appear approximately six times a year. Send an SAE for the latest one, I guarantee that you won't be dissapointed. M.J.Records, 91 High Street, Stotfold, Hitchin, Herts SG5 4LH. Please mention B.R.

To most record collectors the HMV label is best remembered for giving the up and coming American rock'n'roll singer Elvis Presley his first exposure in the UK, with thirteen singles and two EP releases, all of course worth well into double figures. HMV also released a few singles by black artists in the 50's, most of which are collectable including Bobby Day's Little Bitty Pretty One and some of Sam Cooke's earliest recordings. I'm not too sure about the label details with this label. I presume that the original label was mauve with gold writing, followed by mauve and silver, and then the familiar blue label with silver writing. This was replaced by the familiar black and silver label in 1963. Here's a rundown of some of the more interesting and collectable releases on the label.

First off is a record which can't really be classed as soul, but a nice instrumental all the same in the shape of Hank Levine's Image. This is a 1961 release on the blue and silver label, and the tune will be familiar to most people reading the mag, if not via this version, as there are at least two later cover versions which received extensive plays on pirate radio in the mid-60's. There's a Sounds Orchestral version on Piccadilly which I've not heard but would guess is string-laden, and a better known version on Fontana by Alan Haven which incorporates a holiday camp type organ over a thudding beat. Coincidentally I bought a copy of the Levine version in Hastings yesterday for 25p which bought a smile to my face, but you'd probably have to shell out a fiver in the real world.

Next is a brilliant Maxine Brown recording, Am I Falling In Love, issued in late 1963. The B side, Promise Me Anything, is always listed as being the A side, but the demo copy illustrated proves otherwise. Licensed from ABC-Paramount in the States, this was Maxine's only release on HMV, consequently it remains one of her least known and probably rarest releases. It's an 'early' sounding dancer, perfect beat, wailing vocals and the sort of

record which has been very popular over the last few years, and I'd recommend it to anyone. Price-wise I haven't a clue. If it was played it would surely go big, but as a relative unknown I'd estimate the value to be around £10. I'm always open to correction though, so if you disagree with any of the prices that I quote I'd be happy to hear from you with a more accurate price guide. I paid £7 for my demo from my friend and demon soul-supplier Sam, without whom my collection would look nowhere near as pretty!

Next is an old favourite which has been around since the days of the original Twisted Wheel and beyond, the Tams' classic Hey Girl Don't Bother Me. Not exactly an out and out Northern sound but this record comes from an era when 100 mph stompers were practically unknown. The record was obviously in-demand going into the 70's because a 1971 reissue on the Probe label amazingly reached the No.1 spot in the UK pop charts. The band are still together, reappearing in the charts a year ago with the delightfully titled There Ain't Nothin' Like Shaggin'! This is another record which is difficult to price but I'd guess at £15 on issue, double that on demo.

On with a British pop release, the West Five's cover of the great Reflections track Just Like Romeo And Juliet. Obviously white, but then so were the Reflections, and a very passable version too, and, if I remember correctly, containing the talents of late 60's early 70's British rock singer Edgar Broughton (someone correct me if I'm wrong). I'd value this at £8 but I've been after a copy for a while now without even getting a sniff of one, so it may be worth more.





Another single licensed to HMV from ABC-Paramount was the Marvelos frantic I Do. This always sounds like a speeded up doo-wop record to me but it's always been a popular mod record and the UK release is quite rare. I mistakenly let Pep have my demo for not a lot, but I'd say £18 on demo, around £12 on issue. They also released a record with a similar sounding title, Do It, on ABC in the States, which is probably well known to Northern collectors via the 200mph version by Pat Powdrill on US Downey, probably the fastest record ever played on the scene.

ABC-Paramount figure prominently in the HMV catalogue, and the next record also came from that source, the popular 6T's/mod sound Boomerang by Tom & Jerryo.

Not dissimilar to Jerryo's solo outing on London Karate

Boogaloo, this would probably go for £10 on issue, £18 on demo, but you can pick it up cheaper on Kent's excellent Gems album.

And now a very sad story (as far as I'm concerned). A friend of mine who will remain nameless but who specialises in early 60's material advertised the superb Sapphires Gotta Have Your Love last year in Record Collector. Not knowing the price he went by the Record Collector value of £6!!! Obviously some lucky person snapped this up immediately and saved himself around £35! Anyway, my friend got wise as I had to pay £30 when he turned up a copy of the other Sapphires rarity, the incredible Evil One - not that I begrudge paying that amount for such a superb record, but it's a good job he didn't go by the RC valuation for that one as they only rated it at £5! Isn't it amazing though that someone can turn up copies of both Sapphires singles in the space of a few months, especially when you're talking £40 each on issue and I wouldn't dare guess at the price of demos.

Anyway moving on, and it's down South USA for another white single, Ray Whiteley's original version of I've Been Hurt. Whitely seems to have been an in-house writer for people like the Tams, and there seems to be some connection with Billy Joe Royal and Joe South too. His only single in the UK flopped but was later picked up on by the Northern crowd and is one of the rarest UK Northern sounds. Last copy I saw was a demo, selling for £50, but it's a very poor record, only slightly better than Guy Darrell's cover. Best version is of course Bill Deal & The Rhondells on MGM.

Now an HMV release from Beryl Reid. Yes, Beryl Reid the actress! Unless you know of another Beryl Reid? Well, as was in vogue in the 60's, if you were a film star, tv personality or dj, you made a record, and Beryl cut a version of, of all things, Deon Jackson's Love Makes The World Go Round. Never seen a copy but I'd think it is quite rare, and one of the more unusual records to collect.

Steve Alaimo's Pye International singles met with no success so HMV tried their luck with a beat ballad entitled So Much Love. Maybe a little to ballad-ish to be played on the scene, but a nice record all the same. I mention this one because I remember my Mum buying this at the time of release, only it wasn't this version - it was a cover on MGM by none other than Tony Blackburn (and in all honesty, a very brave try too). The Alaimo record everyone wants is Everyday I Have To Cry on Pye International which has a £20 price tag, but this one shouldn't cost more than a fiver.

Two nice HMV releases now from Ike & Tina Turner, both licensed from the US Tangerine label, both similar in style and both ready made dance floor items. Firstly, Beauty Is Just Skin Deep, a very popular r & b dancer, and secondly the similar sounding Dust My Broom. This





version of the classic blues number actually gives the songwriting credits to Ike & Tina Turner even though it's always recognised as being written by Elmore James. Anyway, one of the best known Northern oldies, this goes big every few years, indeed in 77 it was actually bootlegged to cope with Northern demand. The UK issue was part of EMI's Soul Supply series, and as with Beauty Is Just Skin Deep, it's the B side, which will upset UK demo collectors. Price wise, £8 for Beauty, £12 for Dust My Broom.

Excuse me for one moment, Steve Bull has just equalised for Wolves against Bradford so I'm going for a celebration can of beer!



Right! The next record to be featured is now probably the best known of all the HMV releases apart from the Tams classic. Having been kicking around since the early 70's but receiving only sporadic plays, some bright spark decided to take a chance and reactivate Ray Charles' 100mph stomper I Don't Need No Doctor in the early 80's, resulting in mass hysteria and a bootleg on the SOS label credited to Mr. Charles! Unfortunately the record is now one of the played to death oldies which is a shame, but it'd still cost £20 upwards for an HMV copy. It's a great record but so fast that I have to retire defeated every time I attempt to dance to it. Incidentally, this is another B side.

Bobby Goldsboro's It's Too Late on United Artists has long been an established Northern sound, so how about a cover version by none other than Kenny

Lynch, well known TV personality and minor 60's hitmaker. This guy also did quite a few production jobs in the 60's, one that springs to mind is the Game's Gonna Get Me Someone on Decca F.12469 which is a rare mod/northern release. Lynch's version of It's Too Late is pretty identical to the original version except that it's faster, impossible to dance to but with a thudding stomp-beat which explains its collectability. Around £6 on issue, £10 on demo, but I once saw a strange copy of this on plain white HMV label but with no red A or anything indicating that it was a demo - test pressing maybe?

For all you purists who hate these British made Northern sounds and prefer the 'real stuff', no doubt you're wondering what happened to the Impressions. Well, this group really deserve a feature of their own as they released no fewer than sixteen singles and a couple of EP's on HMV, all collectable, beginning with Gypsy Woman way back in 62(?). Best known to Northern collectors are of course the classics You've Been Cheating (with its 'warped' sounding intro), and more interestingly Can't Satisfy. I mention this one because I'm sure that Holland-Dozier-Holland must have filed a law suit against Curtis Mayfield because this is a note for note copy of This Old Heart Of Mine. As far as values go, I'd have thought that Gypsy Woman being the first single would be the rarest, but demos of the above mentioned couple would easily go for £20 each.

Well that's it for the HMV label, one of the best for UK collectors with some real quality soul sides. Of the records which I haven't heard - well, there's no point in my trying to describe something that I don't know about - there are some interesting looking items including a very early Freda Payne single, one by Glenda Collins valued at £12, an early Elkie Brooks single entitled He's Gotta Love Me, and one by High & Mighty entitled Tryin' To Stop Crin' which is valued at £15. If anyone has any of these I'd be interested to hear a tape of them, which I'll gladly trade for a similar tape. A UK HMV Northern discography follows.

H.M.V. SOUL SINGLES DISCOGRAPHY

This discography has been compiled from listings in Record Collector Feb 82 and Findagroove's Soul Directory 1960-70. All of the singles listed are preceded by the prefix POP.

568	Sam Cooke	Love you most of all/Win your love for me
610	Sam Cooke	Everybody likes to cha cha/Little things you do
642	Sam Cooke	Only sixteen/Let's go steady again
675	Sam Cooke	There I've said it again/One hour ahead
754	Sam Cooke	(What a) wonderful world/Along the Navajo trail
768	Crests	Trouble in paradise/Always you
774	Ray Charles	Worried life blues/Sticks and stones
792	Ray Charles	Georgia on my mind/Carry me back to old Virginny
808	Crests	Isn't it amazing/Mollie Mae
825	Ray Charles	Hard hearted Hanna/Ruby
838	Ray Charles	Them that got/I wonder
848	Crests	Model girl/We've got to tell them
862	Ray Charles	One mint julep/Let's go
899	Phil Upchurch Combo	You can't sit down/You can't sit down pt.2
935	Ray Charles	Hit the road Jack/Danger zone
947	Hank Levine Orchestra	Image/Image pt.2
961	Impressions	Gypsy woman/As long as you love me
969	Ray Charles	Unchain my heart/But on the other hand baby
976	Crests	Little miracles/Baby I gotta know
1017	Ray Charles	Hide nor hair/At the club
1034	Ray Charles	I can't stop loving you/Born to lose
1064	Ray Charles	You don't know me/Careless love
1091	Freda Payne	He who laughs last/Slightly out of tune
1099	Ray Charles	Your cheating heart/You are my sunshine
1102	Maxine Brown	Am I falling in love/Promise me anything
1129	Impressions	I'm the one who loves you/I need your love
1133	Ray Charles	Don't set me free/The brightest smile in town
1161	Ray Charles	Take these chains from my heart/No letter today
1163	Glenda Collins	I sold my heart to the junkman/I feel so good
1164	Fats Domino	There goes my heart again/Can't go on
1197	Fats Domino	When I'm walking/I've got a right to cry
1202	Ray Charles	No one/Without love
1215	Tams	What kind of fool/Laugh it off
1219	Fats Domino	Red sails in the sunset/Song for Rosemary
1221	Ray Charles	Busted/Making believe
1226	Impressions	You'll want me back/It's alright
1251	Ray Charles	That lucky old sun/Mississippi mud
1262	Impressions	Never too much love/Talking about my baby
1272	Ray Charles	Baby don't you cry/My heart cries for you
1281	Fats Domino	I don't want to set the world on fire/Lazy lady
1283	Glenda Collins	Baby it hurts/Nice wasn't it
1295	Impressions	I'm so proud/I made a mistake
1303	Fats Domino	If you don't know what love is/Something you got baby
1315	Ray Charles	My baby don't dig me/Something's wrong
1317	Impressions	Keep on pushing/I love you
1324	Fats Domino	Mary oh Mary/Packing up
1331	Tams	Hey girl don't bother me/Take away
1333	Ray Charles	A tear fell/No one to cry to
1343	Impressions	You must believe me/See the real me
1350	Ray Charles	Smack dab in the middle/I wake up crying
1370	Fats Domino	Kansas City/Heartbreak hill
1392	Ray Charles	Cry/Teardrops from my eyes
1414	Ray Charles	Light out of darkness/Forgive and forget
1421	Fats Domino	Why don't you do right/Wigs
1428	West Five	Just like Romeo and Juliet/Someone ain't right
1429	Impressions	Woman's got soul/Get up and move
1431	Elkie Brooks	He's gotta love me/When you appear

1433	Marvellos	I do/My heart
1435	Tom & Jerryo	Boomerang/Boogaloo
1441	Sapphires	Gotta have your love/Gee baby I'm sorry
1446	Impressions	Meeting over yonder/I've found that I lost
1457	Ray Charles	Love's gonna live here/I'm a fool to care
1461	Sapphires	Evil one/How could I say goodbye
1472	Impressions	I need you/Never could you be
1473	Ray Whitley	I've been hurt/There is one boy
1484	Ray Charles	Cincinatti kid/That's all I am to you
1489	Beryl Reid	Love makes the world go round/When the circus..
1492	Impressions	Amen/Long long winter
1498	Impressions	You've been cheating/Just one kiss from you
1502	Ray Charles	Crying time/When my dreamboat comes home
1516	Impressions	Since I lost the one I love/Falling in love with you
1519	Ray Charles	Together again/You're just about to lose your clown
1524	Dixie Cups	What kind of fool/Danny boy
1526	Impressions	Too slow/No one else
1531	Steve Alaimo	So much love/Truer than true
1544	Ike & Tina Turner	Beauty is just skin deep/Anything you wasn't born with
1545	Impressions	Can't satisfy/This must be the end
1557	Dixie Cups	Love ain't so bad/Daddy said no
1548	High & Mighty	Tryin' to stop cryin'/Escape from Cuba
1553	Della Reese	It wasn't a very good year/Solitary
1566	Ray Charles	I don't need no doctor/Please say you're fooling
1568	B.B. King	Don't answer the door/Don't answer the door pt.2
1577	Kenny Lynch	It's too late/I just wanna love you
1581	Impressions	You always hurt me/Little girl
1583	Ike & Tina Turner	Dust my broom/I'm hooked

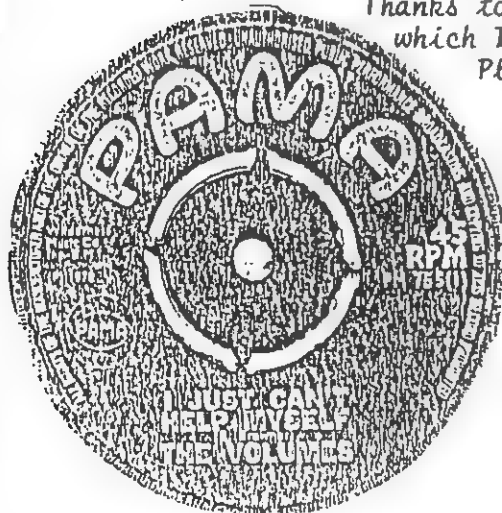
THE CONTINUING STORY OF THE VOLUMES ON PAMA Part 926

Following Gene's review of the Volumes I Just Can't Help Myself in the last issue, and the eternal question of 'did it actually come out on UK Pama', I received a letter from Derek Pearson, editor of that august tome *Shades Of Soul* which reads as follows; "Gene Robertson's Stateside article raised the old argument re. the Volumes on UK Pama. In *Shades* No.5 (Aug.85) I printed an American Arts listing and asked the same question. I also stated that "I had spoken to a well known South Coast UK collector in 1984 who claimed to have started the rumor that I Just Can't.. was released in the UK". A lot of water has gone under the bridge since then but I think it was Pete Widdison of Southampton who said he'd started this rumour. Help was on the way. In issue 7 (Apr.86) I printed a poor quality photocopy of the Volumes on Pama sent by T. Weal of Sheffield. Derek Howe of Manchester also told me in a letter that it definately came out, I've met Derek several times and I've always forgot to ask him about it, like has he got a copy or seen a copy. To this day I've never actually spoken to anyone who's got a copy or seen a copy. Surely it can't be that rare can it? I mean, there are copies of Darrell Banks on London around, so where are all the copies of the Volumes on Pama?"

Thanks to Derek for the above, and for the photocopy of the disc which I'm attempting to print here, albeit in dodgy quality.

Please, does anyone reading this have positive proof of the existance of this record? Please let me know eh?

Photocopy and comments below courtesy *Shades Of Soul*.



OK, I'm convinced that the Volumes "I just can't help myself" was released on UK.Pama 755 in 1970. Thanks to T.Weal of Sheffield for sending the photocopy- he mentioned that the disc was very common in Sheffield junk shops around the time of issue. Chris Savory of Newcastle, Staffs wrote to say that the Volumes UK.Pama disc was definately released and he now valued it at around £15-£20

RARE SOUL TAPES

The tapes for this issue are somewhat different to the first ones in that they contain mainly U.S. rarities - some of the best and rarest records played on the scene over the last few years, plus some in-demand oldies and rarities. All tapes are C60 and are £3.50 each from the editorial address.

TAPE A

Magnetics - I have a girl (Ra-sel)/Ron Baxter - This is it (Ole 9)/Sonny Fishback - Heartbreaking man (Outasite)/Linda Elliot - Fell in love with you baby (Josie)/Tobi Lark - Happiness is here (Topper)/John & The Weirdest - No time (Tie)/Vondells - Hey girl you've changed (Airtown)/Paris - Sleepless nights (Doc)/Ty Karim - You really made it good (Romark)/Kenny Wells - Isn't it just a shame (New Voice)/Gene Toones - What more do you want (Simco)/Don Ray - Born a loser (RCA)/Joanne Courcay - I've got the power (Twirl)/Tony Hester - Watch yourself (Karate)/Betty Lloyd - I'm catching on (BSC)/Jock Mitchell - Not a chance in a million (Impact)/Johnny Humnicutt - I'm coming over (Impact)/Tamiko Jones - I'm spellbound (Golden World)/Strides - I can get along (M-S)/Lonnice Russ - Say girl/Ray Pollard - This time (Shrine)/Don Gardner - Cheating kind (Sedgerick)/Sophisticates - I can't stand it (Mutt)/June Jackson - It's what's underneath that counts (Imperial)/Turley Richards - I feel alright (Columbia)/Norma Jenkins - Airplane song (Maltese)

TAPE B

New Wanderers - Ain't gonna do you no harm (Ready)/Johnny Rogers - Make a change (Amon)/Maquaders - That's the same thing (Soultown)/Gino Washington - Like my baby (Atac)/Eddie Holman - Hurt (Unissued)/Cajun Hart - Got to find a way (Warner Bros)/Groovettes - Think it over baby (Renees)/George Smith - I've had it (Turntable)/Anita Humes - What did I do (Roulette)/Danny Moore - Somebody new (Allrite)/Enjoyables - Shame (Shrine)/Ray Marchand - Your ship of fools (Dore)/Jessie Davis - Gonna hang on in there (Era)/Cautions - Fall guy (Shrine)/Azie Mortimer - You better get away (Unissued?)/Cairos - Don't fight it (Shrine)/Joan Baker - Everybody's talking (Diamond)/Betty Turner - The winds kept laughing (Crescent)/Brooks Bros - Looking for a woman (Tay)/George Pepp - The feeling is real (Coemands)/Les Chansonettes - Don't let him hurt you (Shrine)/Cindy Lynn - Meet me at midnight/Howard Guyton - I watched you slowly slip away (Verve)/Tony Middleton - To the ends of the earth (MGM)

TAPE C

Tony Galla - In love (Swan)/Faye Crawford - What have I done wrong (RCA)/Gino Washington - Rat race (Atac)/Frank Foster - Harlem rumble (Triode)/Kell Osbourne - Quicksand (Titanic)/Wanderers - You can't run away (United Artists)/J.D. Bryant - I won't be coming back (Shrine)/Brand New Faces - Brand new faces/Tammi Lynn - Run away (Atco)/Pat Powdrill - Do it (Downey)/Utopias - Girls are against me (Lasalle)/Jackie Burns & The Belles - I do the best I can (UK MGM)/Hesitations - That's what love is (Kapp)/Danny Woods - You had me fooled (Correctone)/Parliaments - Heart trouble (Golden World)/Magnetics - When I'm with my baby (Sable)/Jimmy Armstrong - Mystery (Shrine)/Volumes - One way lover (American Arts)/Volumes - I just can't help myself (American Arts)/Dry Well - Gipsy/Eric Mercury - Lonely girl (Sac)/Cashmeres - Showstopper (Hem)/Ray Agee - I'm losing again (Soultown)

TAPE D

Shirley Edwards - Dream my heart (Shrine)/Fabulous Impacts - Baby I want you (Unissued)/Springers - Nothing's too good for my baby (Whale)/Citations - To win the race (Ballad)/Cairos - Stop overlooking me (Shrine)/Greater Experience - Don't forget to remember/Eddie Daye & 4 Bars - Guess who loves you (Shrine)/Dean Courtney - Love you just can't walk away (MGM)/Jackie Beavers - I need my baby (Revilot)/Brenda Holloway - You need me (Unissued Motown)/Chris Clark - Do I love you (Unissued VIP)/Jessie Davis - There's room for me (Robere)/Rufus Lunley - Stronger than me (RCA)/George Freeman - Down and out (Valiant)/Ruby - Feminine ingenuity (Gold Token)/Jimmie & The Entertainers - New girl (Toddlin' Town)/Herman Hitson - Love slipped through my fingers (Unissued)/Cashmeres - Let the door hit your back (Hem)/Rose Valentine - When he's not around (C/U)/Phonetics - Just a boys dream/Chapter Five - You can't mean it (CBS)/Ben Zine - Village of tears (Parkway)/Chuck Jackson - I'd be a millionaire (Unissued?)/Val Simpson - Marching (Unissued?)/L. Allen - Can't we talk it over (Green Dolphin)

TAPE E (All UK labels, some known, some unknown, mostly excellent stuff)

Susan Maughan - That other place (Philips)/Jack Hammer - What greater love (United Artists)/Miki Dallon - Cheat and lie (Strike)/Billie Davis - Nobody's home to go to (Decca)/Nancy Ames - Friends and lovers forever (Columbia)/Donnie Elbert - Get ready (CBS)/Bobby Bennett - You're ready now (Columbia)/Patrick Kerr - Magic potion (Decca)/Bobby Hanna - Everybody needs love (Decca)/Dave Anthony - Playing hide and seek (Mercury)/Moving Finger - Higher and higher (Mercury)/Sounds Inc - On the brink (Columbia)/Ben Brown - Ask the lonely (Polydor)/Eyes Of Blue - Heart trouble (Deram)/Bobby Hebb - You want to change me (Philips)/Jackie Edwards - Pretty girl (Sue)/Shangri Las - Right now not later (Red Bird)/Nancy Wilson - Where does that leave me (Capitol)/5th Dimension - Train keep moving (Liberty)/Flamma Sherman - Where is he (SNB)/Truly Smith - My smile is just a frown (Decca)/Jackie Burns - I do the best I can (MGM)/Tony Middleton - Ends of the earth (Polydor)/PJ Proby - You can't come home (Liberty)

The UK Motown discography in issue 1 proved to be quite popular and I had some good feedback from that piece, none more so than from Tom Howard from Banbury who sent me some stunning rarities which I'll be featuring over the next few issues. Firstly, here's a brief update to the discography. The Spinners' That's What Little Girls Are Made For (Columbia 4693) was licensed from US Tri-Phi, presumably before the label was taken over by Motown, hence it's appearance on Columbia. Incidentally, do you think that the co-writer credited on the label, H. Fuguo, is meant to be Harvey Fuqua? Secondly, I've been told that the brilliant Spinners TMG 514 release Sweet Thing exists in two different variations on red and white demo, one credited to The Spinners, the other to the Detroit Spinners. Finally, Mick Smith says that he has never seen a demo of TMG 525 Marv Johnson - Why Do You Want To Let Me Go, and the second version of TMG 814, The Miracles - More Love/Come Spy With Me. I can understand the Miracles single not being on demo as it replaced a withdrawn coupling, but why no Marv Johnson?

Onto the rarities for this issue anyway, and firstly Marv Johnson's Come To Me. Although the label says a United Artists recording, it was in fact recorded by Motown (US Tamla 101). Note record publisher Jobete and Berry Gordy as co-writer. Contrary to popular belief, Paul Gayten's The Hunch was not the first Motown disc issued in the UK, it was this Marv Johnson single. In the States, Motown gave the record to United Artists to release as they thought they weren't big enough to handle the hit!

Next up is the super-rare demo copy of the aforementioned Spinners release, That's What Little Girls Are Made For. Tom Howard values this at £200+, one of the rarest UK Motown records of all.

Eddie Holland's Jamie, a classic early Motown recording which was issued here on Fontana, and another super-rare record, the things that dreams are made of. I know of only one person who's ever seen a demo copy of this, and to put a price on a demo copy is impossible, but Tom reckons that the issue alone is a £200 item.

Now one of the most in-demand Motown records of all on UK, the Stateside demo of the Temptations' magical Why You Wanna make Me Blue, one of the classic Motown Northern sounds. Again, this is one that every UK collector would like in their collection, it's rare enough on issue but a demo!!! You've got to be looking at £75 I should think.

Lastly, what many collector's magazine's reckon to be the rarest Motown UK record, the demo only Oh How Happy by Edwin Starr and Blinky. The minimum mint value of this one would be around £100, but note that it did eventually get a release on Tamla Motown. Does anyone know why this record was never released on this number?

So there you are, some mouth watering items whose appearance in this mag is about as close to getting a copy as many of us will ever get. I hope you all don't mind a regular Motown feature, I know it's been done in the past but thanks to Tom there are plenty more to come!



cameo PARKWAY

It was UK Pye Records who held the rights to issue material from the US Cameo and Parkway labels over here, and they brought the two labels releases together on the Cameo Parkway label rather than set up two separate labels. From what I can gather, the label was set up in around 1963 and was wound down in or around 1967. I have no other information regarding this label and would be very grateful to receive any other details. Prefix numbers should be fairly straightforward but unfortunately they are not! Records from the Parkway label have the prefix P and from Cameo they have C, but the numbering system is very confusing. For example, a 1967 release from Bunny Sigler carries the number P 153 whereas the first releases were numbered from P 800. The Cameo releases also seem to jump from a 400 series to a 700 series. So obviously the discography at the end of this piece will not be in order of release. The Cameo Parkway label is really a goldmine for Northern collectors, and the majority of it's releases are very scarce big money items - plus the fact that many of the singles released are without a doubt amongst the best of the whole genre.

The Tymes had a minor hit in the UK with So Much In Love, indeed if you ever come across a Cameo Parkway record in a box, it's more than likely to be this one which is in truth almost worthless as far as rarity goes. However, their Northern classic, Here She Comes is well worth picking up, because not only is it a firm Northern favourite and a brilliant record, but it's also super-rare, valued at at least £25 and well worth the money. They resurfaced in '68 with a soul/m.o.r. version of the standard People, before fading again and returning in a much bigger way than even they could have expected with their RCA release Ms. Grace in 1974, which reached number one in the UK.

Chubby Checker is a somewhat ridiculed figure in the pop music world, only remembered for being an ex-chicken plucker (whatever one of those is) and having a stupid name (a take off of Fats Domino of course) - and those awful 'twist' records. What most of the general public don't know is that when those twist records and novelty hits dried up, Checker went on to record a superb series of soul records for Parkway, most of which were issued in the UK in the forlorn hope of rescuing the man's career. The best of Mr. Checker's singles is undoubtedly the superlative You Just Don't Know, a flip side in the UK to Two Hearts Make One Love. This single came to the peak of it's popularity at the Torch in 1973 and was consequently bootlegged on the Out Of The Past label, and then again in 1977 backed with another of his greatest recordings, Everything's Wrong, which also got a UK release. You Just Don't Know is undoubtedly one of the rarest UK Northern sounds, price is very difficult but I wouldn't part with mine for £50. Rumours abound that this record was actually withdrawn a few days after it's release, hence it's hefty price tag, but this has never been confirmed. Demo copies miss-spell the title as simply You Don't Know. Everything's Wrong sells for around a tenner, as does At The Discotheque, one of the first 'big money' records. (Neil Rushton speaks of this in an article in the face in 1982, quoting the then unknown sum of £5 as being it's selling price in 68). Other in-demand recordings of Mr. Ernest Evans (for it is he) are Cum-A-La-Be-Stay, Weekends Here, and the frantic and underrated Hey You Little Boogaloo (see 45's column this issue). Nice to see Chubby Checker making a bit of a comeback via the obnoxious Fat Boys in 1988, but he'll never go short due to his frequent appearances on 60's package tours etc. By the way, he's a bloody good singer too!

As far as soul content goes, for me the best record on Cameo Parkway has to be Eddie Holman's This Can't Be True. I couldn't believe my ears the first time I heard this, it's like a 60's doo-wop record if there's such a thing, with 1957 written all over it. I won't even begin to describe the record here, it's just beyond belief, but if ever there was a record to take away on that desert island with you, it would have to be this. There are so many spine-tingling moments throughout the 2.58 minutes of this record that I could write a book about it. The thing is, this isn't even the in-demand side, that belongs to the dancer A Free Country which, at a guess I would say was recorded around the same time

as the popular Northern sounds When I'm Not Wanted and Hurt, both of which didn't actually get a release if I remember correctly. Free Country is very, very similar to both of the above and is a really good dance record, but just ignore it and flip it over, you won't regret it. The UK release is very rare, again anything over £20, but you can pick it up on Parkway import for as little as £1 so do it!

Okay, I've cooled down a bit now after that last orgasm, but not a lot because it's onto Jerry Jackson's stunning mid-tempo mover It's Rough Out There. This would fit into the Ray Pollard/Gene McDaniels category and it's very nearly as good as those two, with Jerry telling his girl that she's gonna find life a little bit hard if she leaves him for someone else. A full review is obviously urgently required, but let me just say that this has got to be one of the top 5 mid-tempo (or is it beat ballad - tell me for God's sake!) items of all time. Price wise this is very expensive, I really don't know but I'd hazard a guess at £25+, but a lot cheaper on US. I don't think there are any other likely sounds by Mr. Jackson as he seems to be a bit of an MOR artist, I have a promo only sampler 45 on Ember by him featuring, of all things, The Girl From Ipenema, which is probably rare but is a load of rubbish if truth's known.

Chris Bartley is well known in soul circles, and is well overrated in my opinion, but what do I know? As far as CP is concerned, the one to look out for is Sweetest Thing This Side Of Heaven, a nice soft soul ballad with a bit of a beat, which sells for £15 or so. This one made the charts in the USA so it makes it one of the easier CP releases to find. Bartley has several well known Northern releases, notably Black Mother Goose which may (or may not have) been released on Dave Godin's Right On! label in 75.

Lastly from the Parkway label is Bunny Sigler with the stomping Let The Good Times Roll, one of the million covers of the Shirley & Lee rock'n'roll classic. This one goes a bit though, and was always very popular at Wombourne Youth Club! But seriously though, it's about the best version you can get of a crap song, tailor made for the Northern scene and quite rare too, around £12 a throw. I think this got a release on Belgian Stateside of all things! None of Sigler's classic recordings were issued in the UK until the mid Seventies.

Now onto the releases originating from the Cameo label, and they certainly picked a winner with their first disc, Doris Troy's I'll Do Anything, an ever-popular club oldie, subsequently reissued on the short lived Toast label, and then on Mojo and finally a legit pressing on Pye, ironically at the same time as certain people were playing the Lenny Gamble/Tony Blackburn version (which, in all honesty, isn't as bad as people would make out). I'll Do Anything did nothing to enhance Doris Troy's career, but someone somewhere must have been impressed as she was eventually snapped up as one of the first signings to the Beatles' Apple label, for whom she recorded a couple of singles and an album which did absolutely zilch. I Paid £18 for my Doris Troy but I think in reality you'd be looking at £20+.

One of the more hardy annuals (look it up in tree surgeons weekly) as far as oldies go is Candy & The Kisses Do The 81. Despite being a complete rip-off of the Velvelettes In My Lonely Room, this one has been a Northern biggie for ten thousand years and still commands a £20 price tag. Just perfect Northern.

At around the same price, perhaps a little more, is the ever-popular Picture Me Gone by Evie Sands, a number covered in the UK by the excellent Madeleine Bell on Philips and for some reason a record very popular with the scooterist crowd. Don't exactly know a lot about Evie Sands but she did do a brilliant (original?) version of the Hollies hit I Can't Let Go which featured on the Red Bird story double album on Charly.

Dee Dee Sharp's Cameo Parkway releases are a bit hit and miss, from the gimmicky The Bird to the excellent Standing In The Need Of Love. Same goes for the



Orlons who had several releases on the label without hitting the heights in the same way that they did over in the States. They had eight singles released on Cameo Parkway and one on Columbia.

Other releases of note on the label are the Soul City with their popular dance item Everybody Dance Now, also done by Little Caesar if I remember correctly, another rare single with a value of £15+; soul stalwart Don Covay turned up for a one off single on Cameo Parkway, the Popeye Waddle, which I'm sure is as bad as it sounds.

So there's a brief look at one of the more pricey UK labels to collect, Cameo Parkway. A soul discography follows. Incidentally, all of the records illustrated in this article were supplied by Graham Coates of Lincoln, without whom....etc.

CAMEO PARKWAY SOUL DISCOGRAPHY



- | | | |
|--------|-----------------------|--|
| P 871 | Tynes | So much in love/Roscoe James McLain |
| P 874 | Bill Abbott & Jewels | Come on and dance with me/Groovy baby |
| P 891 | Tynes | Somewhere/View from my window |
| P 924 | Tynes | Here she comes/Malibu |
| P 935 | Patti Labelle | Danny boy/I believe |
| P 936 | Chubby Checker | Weekend's here/Lovely lovely |
| P 949 | Chubby Checker | At the discotheque/Do the Freddie |
| P 959 | Chubby Checker | Everything's wrong/Cr-ma-la-be stay |
| P 960 | Eddie Holman | This can't be true/A free country |
| P 965 | Chubby Checker | You just don't know/Two hearts make one love |
| P 969 | Len Barry | Hearts are trump/Little white house |
| P 989 | Chubby Checker | Hey you! Little boogaloo/Pussy cat |
| P 100 | Jerry Jackson | It's rough out there/I'm gonna paint you.. |
| P 101 | Chris Bartley | Sweetest thing this side of heaven/Love me baby |
| P 153 | Bunny Sigler | Let the good times roll/There's no love left |
| C 100 | Little Jerry Williams | Just what do you plan to do about it,
Baby you're my everything |
| C 101 | Doris Troy | I'll do anything/But I love him |
| C 103 | Soul City | Everybody dance now/Who knows |
| C 230 | Dee Dee Sharp | Ride/Night |
| C 231 | Orlons | The conservative/Don't hang up |
| C 239 | Don Covay | The Popeye waddle/One little boy had money |
| C 243 | Orlons | South Street/Them terrible boots |
| C 244 | Dee Dee Sharp | Do the bird/Lover boy |
| C 257 | Orlons | Not me/My best friend |
| C 260 | Dee Dee Sharp | Rock me in the cradle of love/You'll never t |
| C 273 | Orlons | Crossfire/It's no big thing |
| C 274 | Dee Dee Sharp | Wild/Why dontcha ask me |
| C 287 | Orlons | Bon doo wah/Don't throw your love away |
| C 295 | Orlons | Shimmy shimmy/Everything's nice |
| C 319 | Orlons | Heartbreak hotel/Rules of love |
| C 332 | Orlons | Knock knock/Going places |
| C 336 | Candy & Kisses | Do the 81/Two happy people |
| C 375 | Dee Dee Sharp | I really love you/Standing in the need of love |
| C 382 | Dee Dee Sharp | It's a funny situation/There ain't nothing I
wouldn't do |
| C 413 | Evie Sands | Picture me gone/It makes me laugh |
| CP 750 | Don & Dewy | Soul motion/Stretching out |



Note: Several Cameo and Parkway recordings were issued in the 70's due to Northern demand, all on the London label, including Bobby Paris - Night Owl, Yvonne Baker - You Didn't Say A Word and Bunny Sigler - Girl Don't Make Me Wait. Doris Troy's I'll Do Anything was given a limited edition repress on Pye Records.

MAXIM'S - WIGAN'S 16TH ANNIVERSARY

After much deliberation about which venue to attend we decided against the Twisted Wheel until next time and stumped for Wigan's 16th anniversary being held at Maxim's. So, with trusty tape recorder in hand we were off! (Yes, can I have my tape recorder back please Helen? - Ed.)

We arrived at Wigan early and after sampling a few of the local pubs went onto the allnighter. We were amongst the first to arrive which isn't always a good thing, but at least we were assured of a seat. The venue itself wasn't your typical 'niter venue. It was quite a large place, the tables and chairs seemed endless but somehow the glittering palm trees didn't quite fit, however we weren't there to scrutinise the decor were we?

I don't recall the name of the first DJ on for the night but he seemed to get people dancing early which is always a good thing, playing classics by Freddie Chavez, Stanley Mitchell and George Blackwell. By now it was about 12 o'clock and the place was already quite packed and getting fuller by the minute (as they say). Unfortunately I mixed all of the tapes up so I can't remember who was up next but I have a sneaking suspicion that it was Russ Winstanley. Russ's spot seemed to be very popular, kicking off with the excellent Dena Barnes and following with classics from the Sherrys, Epitome Of Sound, Sergio Mendes (not heard very often nowadays)(too true - Ed.) and Edwin Starr. Also he played many overplayed tracks such as Checkerboard Squares, Don Thomas etc., but still good to hear them again I suppose!

Next up was Dave Evison. He started his spot with Michael & Raymond, following with the Majestics (HOLD IT! Have you noticed how everyone is being really trendy nowadays by calling this Dave & Ruben even though they're playing the SOS bootleg version by the Majestics? - Ed.), Thelma Houston, Wally Cox, Gwen & Ray and the brilliant Jimmy Robbins. Also played a few 70's tracks e.g. Marvin Holmes, Leon Ware and First Choice. He rounded off his spot with the popular Big Joe Turner - Two Loves Have I.

After Dave it was the turn of Keith Minshull who kicked off with Don Ray - Born A Loser. This spot proved to be very popular as he played the excellent Howard Guyton, Tony Galla, Lester Tipton, Holly St.James, Temptations, Linda Griner, Parliaments (Heart Trouble) and Chuck Jackson to name but a few.

I'm not sure who was next on but I enjoyed the spot because they played Reuben Howell - Can't Stop A Man In Love which I haven't heard for absolutely ages, plus Anita Humes - What Did I Do, Freddie North - The Hurt, Sue Lynne - Don't Pity Me, Soulville Allstars and Soul Brothers Six. I did feel a bit sorry for the DJ though when his Soul Bros Six jumped all the way through! The next spot sounded a bit dubious, I could have sworn I heard It Takes Heart! I think this seemed like a good time to change again and get a cuppa. On my return I was greeted with Marie Knight, Garnett Mimms, Barbara McNair and Frank Beverly, this sounded a bit healthier. I don't know who's spot it was but they also played quite a bit of 70's, Larry Saunders, Joe Tex, Voices Of East Harlem etc.

On the whole, Maxim's turned out to be a good night and they actually sold TEA which was good news for those of us who don't drink coffee!! Just a couple of moans (aren't there always), we didn't see the Casino video or the dancing competition as advertised, but this didn't really make any difference as everyone seemed to have a good time anyway (stop moaning Helen, at least you got your Wigan Casino poster didn't you?? sarcastic Ed.). We had to leave before the end unfortunately to begin our six hour journey home but I was informed that the last records of the night were - three guesses - Jimmy Radcliffe, Tobi Legend and Dean Parrish of course....see you next time. HELEN WADE.

SOUL/NORTHERN CATALOGUE, NOW ABOUT 150 PAGES LONG. £2.50 SUBSCRIPTION, SEND SAE FOR SAMPLE LIST TO RICHARD DOMAR. 9 HIGHLANDS ROAD, WOLVERHAMPTON WV3 8AH.

JUNCTION 10 ALLNIGHTER, WILLENHALL, WOLVERHAMPTON

I hadn't been to a Niter in months, and I hadn't been back home for nearly a year, so when Helen suggested that way pay a visit to Wolverhampton I literally jumped at the chance. We got into Wolverhampton at 3 in the afternoon, paid a visit to see Pep & Helen in the shop (Pep wasn't there though) and then went to my parents' house until 10 o'clock rolled around. The Junction 10 club is just off the Walsall turn off of the M6 on the Wolverhampton side, quite hard to find if you don't know the area but we arrived at around 11 and I was very impressed with the venue. Nice big club, quite plush for the area it's situated in (Bentley - a bit rough), smallish dance floor, large bar and a separate record dealers room from which all the sounds could be heard. If there's one thing I hate it's being broke because it means I can't buy records, and as Mick Smith had a boxfull of tasty UK items I was seething, but I did manage to get a Williams & Watson on Columbia, Paul Kelly (Philips) and Jackie Deshannon (Liberty), and I managed to shift a few magazines in the process. I was expecting to see loads of old faces, the same crowd that inhabit the Old Vic, but they were notable by their absence really, I saw twenty or so people I knew but felt quite out of it really. At 12 o'clock the place was about 80% full, so the signs of a good night were in evidence.

Pep was first at the decks, followed by Dave Evison, but I haven't got their spots on tape so we pick up with Ted Massey who played a rather strange mixture of mega rarities and very obvious oldies such as Derek & Ray and Dena Barnes. The rare stuff made up for the likes of Derek & ray though, with the incredible J.D. Bryant on Shrine (£450 worth!) which I heard for the first time would you believe, the brilliant John & The Weirdest - Memories, Martha Starr (probably the most popular record in the country at the moment - that one certainly took a long time to reach such status), plus the Lovers - Without A Doubt, Linda Griner - Goodbye Cruel Love and a brilliant midtempo item which I didn't catch the name of, possibly the Soul Brothers Six??

Ted was followed by Mick Smith, who kicked off in the best way possible with the mighty Tony Middleton - To The Ends Of The Earth, a record which I'd just ask Ted to play but he wouldn't as he reckoned no-one danced to it! It packed the floor of course. Mick's spot was similar to the previous one in that the good stuff was very good but the choice of certain oldies was rather dodgy. How about mixing the class stuff like Shane Martin, Jeanette Williams (both), Don Varner, Frankie Karl, Danny Monday, Jock Mitchell, Jackie Beavers, Delites (forgot how fast that one was!), George Kirby and Lynne Randell, with overplayed oldies like Frank Beverly, the bloody Mylestones - Joker, Johnny Sayles, Benny Curtis and the most overrated record of the lot, the Carstairs. Generally an excellent spot but the Mylestones??

Steve Whittle was up next, kicking off with some overplayed Motown oldies but then getting on the right track (cliche of the issue) with the Appollas, Lou Ragland (superb, always has been), Chapter Five (aaaahhh!!!!), Duke Browner (yes, overplayed but still class), and Towanda Barnes. One of his more unusual choices was the Jr. Walker oldie Tune Up which went down well. Could have done without the likes of Jackie Wilson - Who Who Song and George Carrow, but I'm speaking from the point of view of an 'older' person whereas I'm sure a lot of the punters regard these records as relative newies, so I shouldn't really criticise.

If you read issue 1 of Beatin' Rhythm you'll remember that I wasn't particularly impressed with Butch's spot at the 100 Club, but I now appreciate that he was playing to a different crowd and had to play a different style of record. This time he won the award for best spot of the night, a superb set which mixed the old with the new, highlights being Executive Four, Brooks Brothers, Gloria & Tiaras - I'm Satisfied (a record I heard in 77 at Wigan and have never, ever heard again, so thanks for that one), Ray Agee, Parliaments, Martha Starr of course, and some oldies from what I refer to as 'my' period, viz. Joe Hicks, Servicemen - Sweet Magic, Sam Williams, Lou Ragland and the brilliant Ivorys.

(Continues....)

So a superb spot by Butch, he doesn't sound too happy when he's at the mic but my feet were a lot happier afterwards (well no, they weren't actually, they were bloody sore, but you know what I mean!)

Unfortunately, following Butch's spot a strange thing happened. I don't know if it was because most of the punters were from Stoke, but when Butch disappeared so did the crowd! By 4 o'clock there were only around forty or so people left, making atmosphere impossible and frustrating the remaining dj's. I don't have the tapes of the rest of the night but I remember Rudzi being on next and trying bravely to keep the dancefloor moving, but the task was impossible, and by the time Johnny Beggs came on the night was completely dead. His spot was very, very strange, instead of attempting to encourage the remaining few souls onto the floor, he more or less alienated everyone by playing semi-knowns and obscurities for an hour which really hammered the final nails into the coffin. It was left up to Pep to end the night prematurely, winding up the proceedings with George Smith's superb version of I've Had It, and then it was out into the cold to wait for a bus into town. No Wolves match to go to as they were at Swindon the following day, so I was more than a bit downhearted on Saturday morning. Spent the rest of the day drinking beer and seeing a few old friends and then went to kip, and got back to Hastings on Sunday afternoon.

So, for me the Junction 10 allnighter was a mixture of good and bad, 90% good music, but why so many people left while the going was good I'll never understand. The Northern scene in Wolverhampton is now healthier than at any time since the halcyon days of 1974-76, and Pep is going to persist with the Junction 10 do's, plus of course there's the Old Vic, now temporarily at the superb Wulfrun Hall, and new venues springing up all the time with a new venue opening at the Black Horse pub near Blakenhall. Then there's Eshers' 86 Club which is still going as strong as ever from what I hear. I'd love to be there still because there's nothing similar down here with the exception of the Night Owl do's (by the way Night Owl people, sorry if you took offence at my comments in the last issue, it wasn't intended as a put-down, just a lighthearted general observation, and you do a good job - at least you have a go). Anyway, with a bit more support I'm sure the Junction 10 allnighters could take off, so at least try to visit one if only to hear Ted Massey play J.D.Bryant!

Here are a few more bits and pieces to end with. Going back, yet again, to the never-ending Volumes on Pama saga, Paul Harris of Bingley tells me that he definately used to have a copy on Pama with a 'factory sample' sticker on, so that's it, it was issued and we'll end the debate now (although I would like someone to ring me up and say they've got a copy!). Rick Lee-Peace from Birmingham says to look out for Cliff Bennett's version of H.B.Barnum's Three Rooms With Running Water on UK Parlophone R5259, which he reckons is superb. Swish from York tells me that the version of The Drifter by Don Charles was THE version around 14 years ago, regularly played by a lad from Doncaster called Paul Curzon. I still haven't heard this so if anyone could tape it for me I'd be grateful. On a personal note, my funds have been taken up with this mag lately but I've still managed to pick up a few bargains. At a recent boot fair in Hastings I got a ex copy of Steve Alaimo - Everyday I Have To Cry (Pye International), Jackie Wilson - Reet Petite (Vogue Coral tri centre) and a good version of The Same Old Song by Vince Edwards on United Artists for £4 the lot, and on a shopping trip to Brighton picked up the brilliant There's No Place To Hide by Ben E.King (black Atlantic - check this one out), Earl Van Dyke - Can't Help Myself (TMG g & w demo) for a couple of quid each, a one sided London demo of Little Anthonys's classic Tears On My Pillow for £4, and the excellent flip to the diabolical Shake Your Mini by the Showstoppers, Heartbreaker, a thudding stomper on Beacon for £1.50. Paul Rudzitis reports that a guy came into his shop with a mint copy of Ray Pollard's awesome The Drifter on United Artists demo, again purchased from a boot fair for 10p! Anyway, time to wind up this issue, I hope you've enjoyed it, I reckon it's a 100% improvement on the first one and please keep those photocopies coming in, and also if anyone wants to review some discs or a venue, please do it because I'm sure you're getting fed up with my opinions all the time. You're also welcome to let me know what you want to see in the mag. Until next time, take care. PETE.

**CAMEO-
PARKWAY**

**ADVANCE
PROMOTION
COPY**

(L. STACNG)
COPYRIGHT CONTROL

**STANDING IN THE NEED
OF LOVE**
DEE DEE SHARP

**CAMEO-
PARKWAY**

**ADVANCE
PROMOTION
COPY**

(GARY BL
HUFF
PAYNE)
BLOCK BUSTER
(CAMEO 8 MI)

15 FEB 1966
**I'LL DO ANYTHING
(HE WANTS ME TO DO)**
DORIS TROY

**CAMEO-
PARKWAY**

**ADVANCE
PROMOTION
COPY**

(ALFRED
FARRELL)
CAMPBELL
CONNELLY

EVERYTHING'S WRONG
CHUBBY CHECKER

**CAMEO-
PARKWAY**

**ADVANCE
PROMOTION
COPY**

(BURKE
VANCE
PHILLIPS)
MECOLILO

CUM LA BE - STAY
CHUBBY CHECKER

**CAMEO-
PARKWAY**

**ADVANCE
PROMOTION
COPY**

(KAY, SPRINGER)
BUDD

IT'S ROUGH OUT THERE
JERRY JACKSON

**CAMEO-
PARKWAY**

**ADVANCE
PROMOTION
COPY**

(WILLIAMS)
COPYRIGHT CONTROL

**JUST WHAT DO YOU PLAN TO
DO ABOUT IT**
LITTLE JERRY WILLIAMS

**CAMEO-
PARKWAY**

**ADVANCE
PROMOTION
COPY**

(AT THE) DISCOTHEQUE
CHUBBY CHECKER

**CAMEO-
PARKWAY**

**ADVANCE
PROMOTION
COPY**

THE 81
CANDY & THE KISSES

**CAMEO-
PARKWAY**

**ADVANCE
PROMOTION
COPY**

(GORGONI, TAYLOR)
DICK JAMES
APRIL MUSIC

PICTURE ME GONE
EVIE SANDS

PARKWAY

**ADVANCE
PROMOTION
COPY**

(EINER, LEWIS)
ARLIN

EVERYBODY DANCE NOW
THE SOUL CITY

PARKWAY

**ADVANCE
PROMOTION
COPY**

HERE SHE COMES
THE TYMES

PARKWAY

**ADVANCE
PROMOTION
COPY**

RIGHT CONTROL

**YOU DON'T KNOW
(WHAT YOU DO TO ME)**
CHUBBY CHECKER